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Forrer, L. (Leonard)

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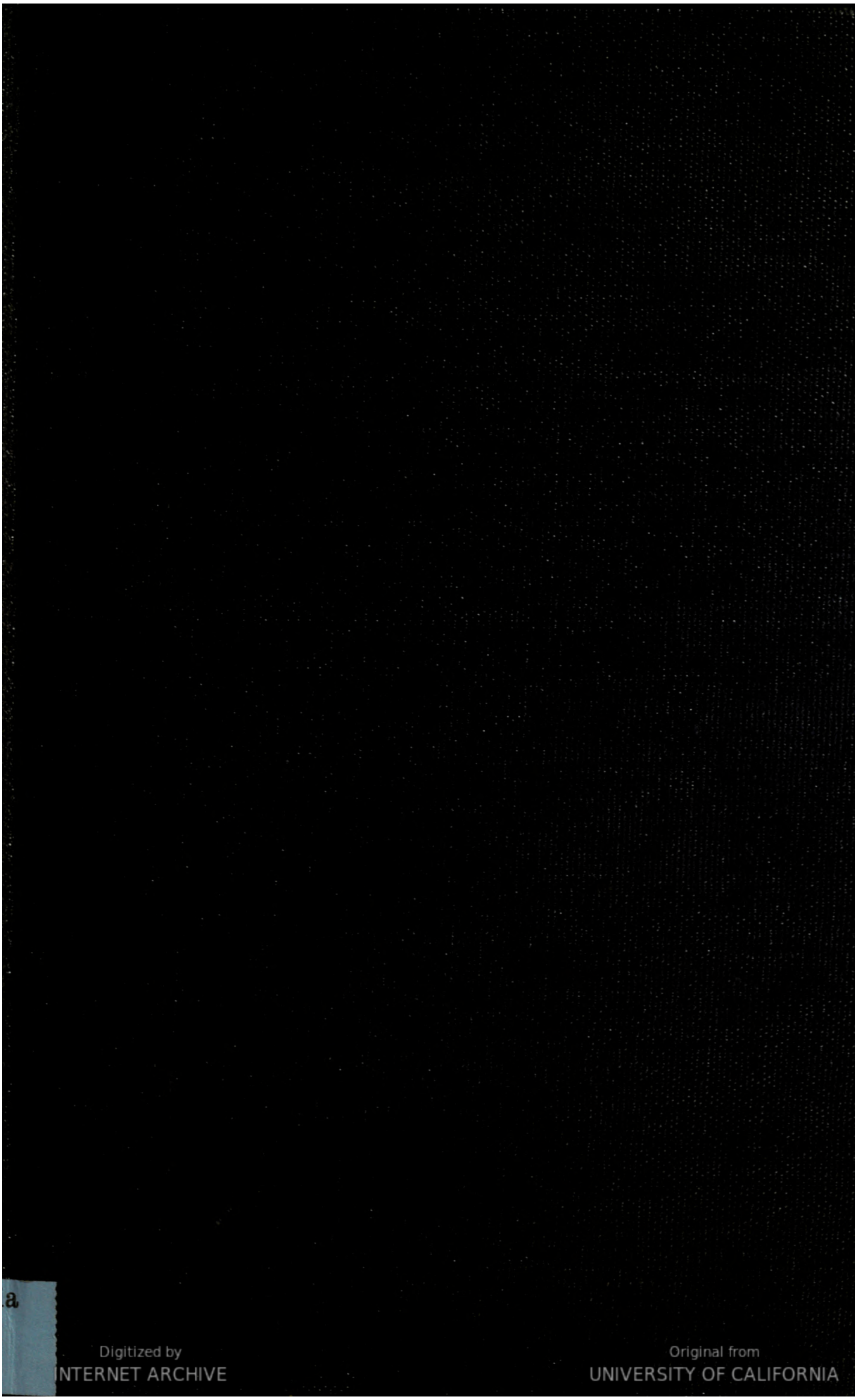
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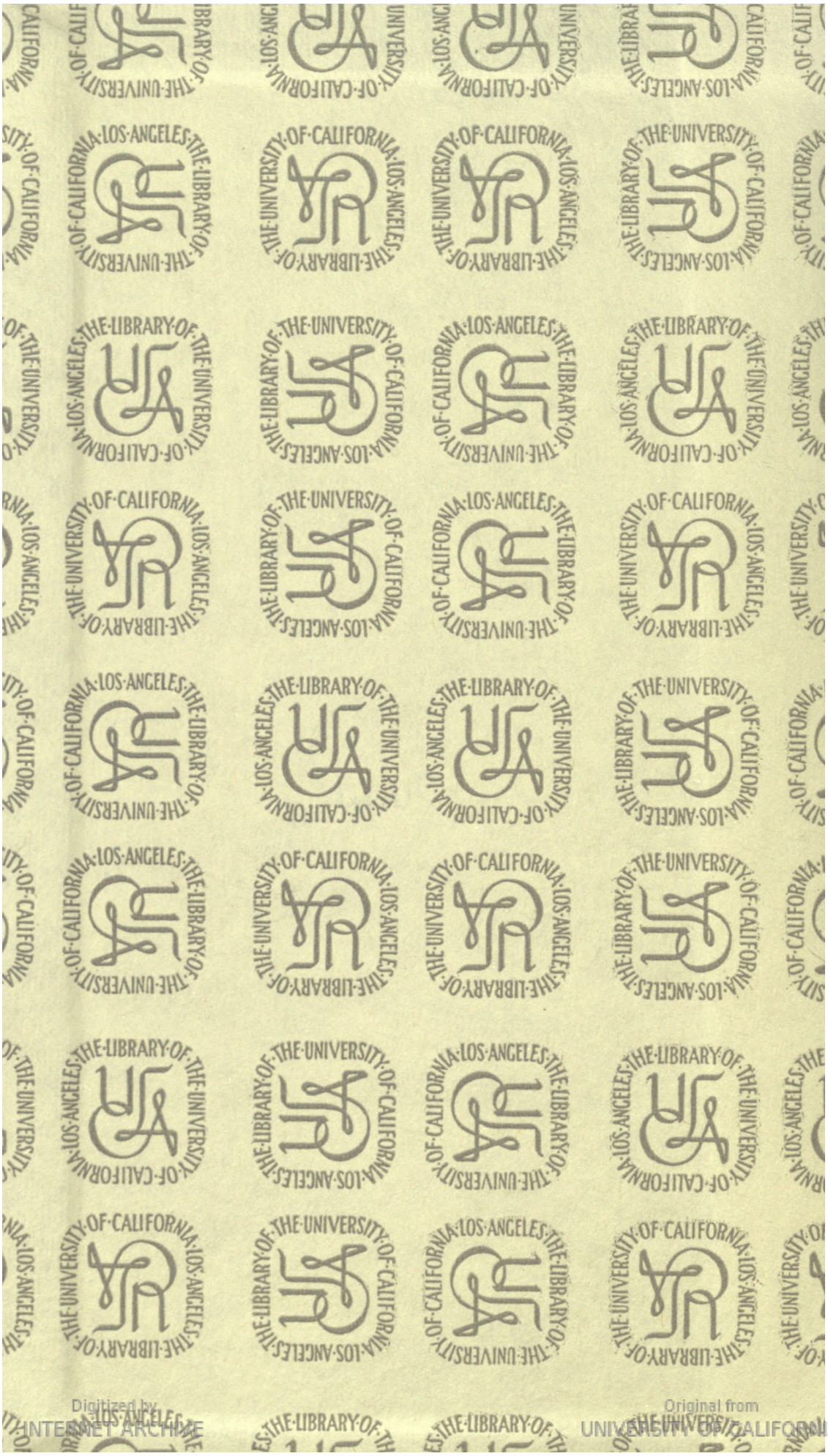
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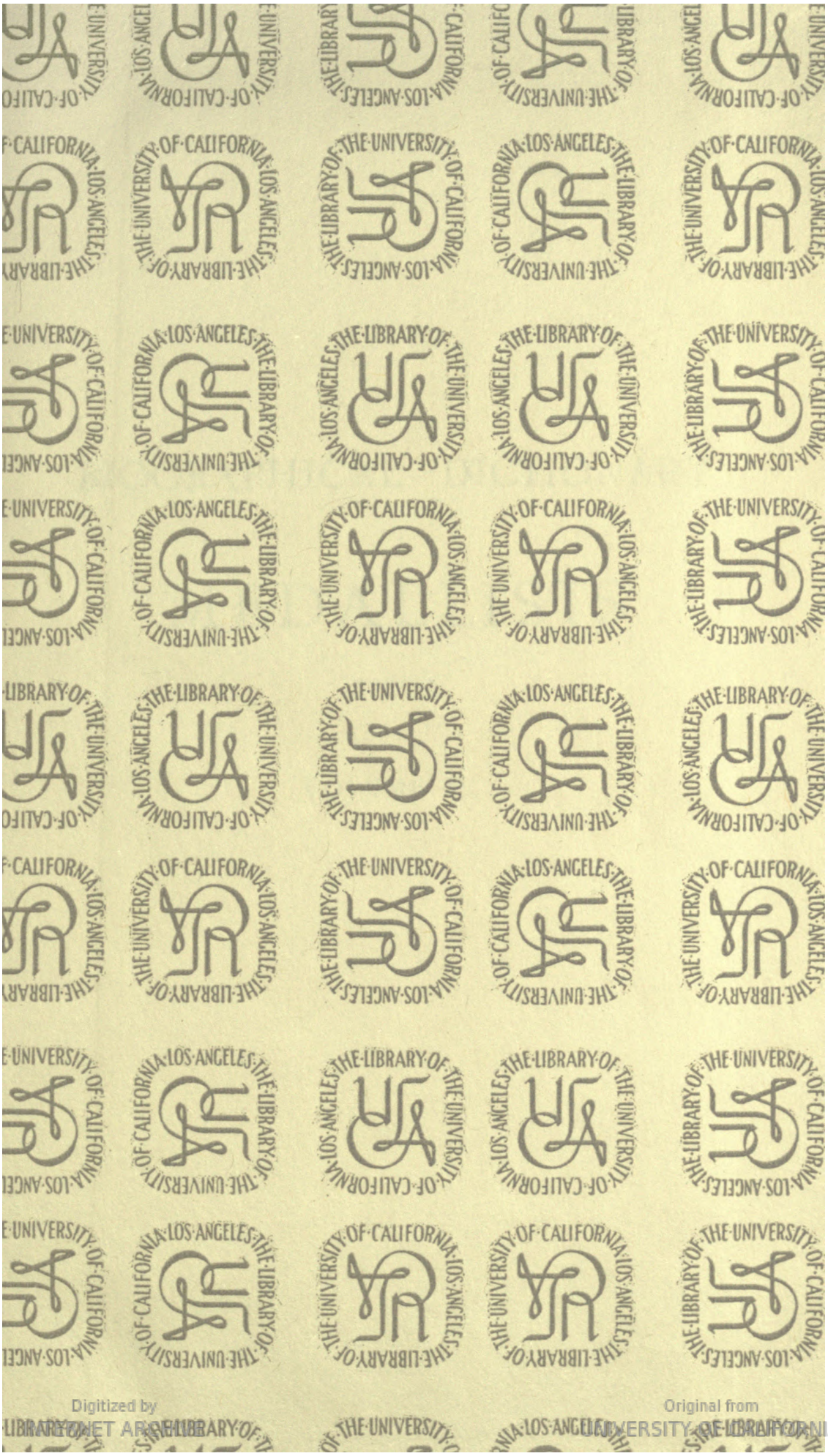
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OF

MEDALLISTS

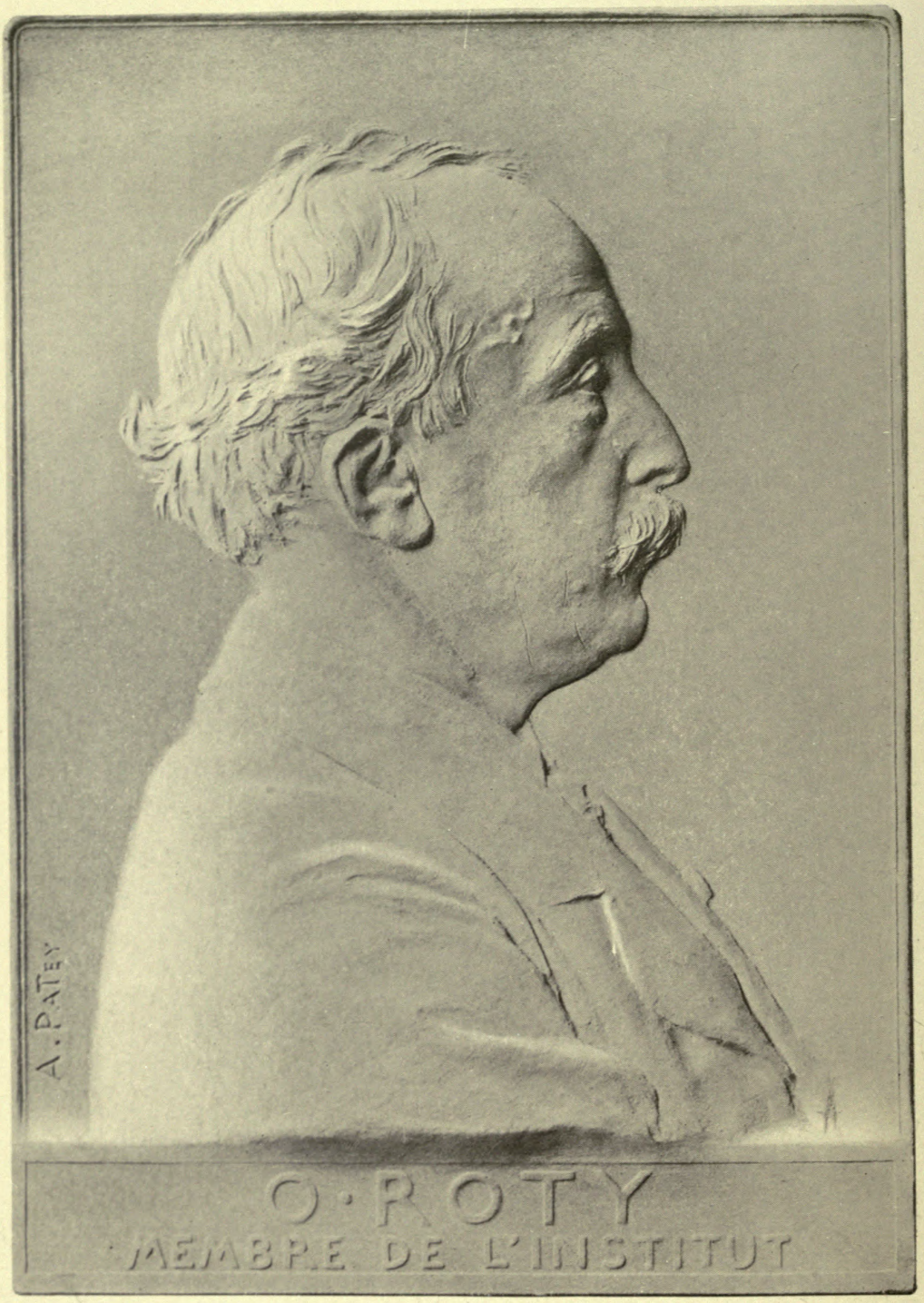
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LOUIS OSCAR ROTY.

(11th June, 1846—23rd March, 1911).

Portrait-Plaquette by A. Patey.

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OF

MEDALLISTS

COIN-, GEM-, AND SEAL-ENGRAVERS,

MINT-MASTERS, &c.

ANCIENT AND MODERN,

WITH REFERENCES TO THEIR WORKS

B.C. 500 — A.D. 1900

COMPILED

BY

L. FORRER

FELLOW OF THE ROYAL NUMISMATIC SOCIETY, &c.

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EDITION LIMITED TO 300 COPIES

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BIOGRAPHICAL NOTICES OF MEDALLISTS

Coin-, Gem-, and Seal-Engravers, Ancient and Modern, with References to their Works.

B.C. 500 — A.D. 1900

VOLUME V

R

R. *Vide* **ROFFIN, NICOLAS.** Mint-engraver at Toulouse, 1553.

R. *Vide* **I. B. RAVASCHIERO.** Mint-master at Naples, *circ.* 1560-1580.

R. *Vide* **HILDEBRAND RÜCK** or **RÜCKE.** Mint-master at Marburg, † 1593.

R. *Vide* **T. RAWLINS.** 1600-1670. British Coin- and Medal-engraver.

R. *Vide* **H. ROUSSEL.** Medallist at Paris, 1654-1711.

R. *Vide* **J. A. REPHUN.** Mint-master at Darmstadt, 1693-1705.

R. *Vide* **RAMAGE.** Coin-engraver at London, 1649. The **R** occurs on Cromwell Farthings.

R. *Vide* **ROETTIER.** Several members of this famous family of Medallists signed their productions thus, *circ.* 1660-1770.

R. *Vide* **REGNARD.** French Medallist, *circ.* 1692.

R. *Vide* **I. C. ROTH.** Medallist at Darmstadt, 1696-1707.

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R. *Vide* **B. RICHTER**. Medallist at Stockholm, Paris and Vienna, 1701-1735.

R. *Vide* **G. C. REUSS**. Mint-engraver at Bremen, 1708-1710.

R. *Vide* **S. REINHARD**. Medallist at Brunswick, 1704-1718.

R. *Vide* **I. P. RAST**. Mint-master at Stuttgart, 1746-1762.

R. *Vide* **I. A. ROTH**. Medallist at Darmstadt, 1740-1765.

R. *Vide* **C. L. RUCKDESCHEL**. Mint-master at Baireuth, 1747-1768.

R. *Vide* **J. C. REICH**. Medallist at Fürth, 1758-1814.

R. *Vide* **JOHANN MATTHIAS REICH**. Medallist at Fürth, 1792.

R. *Vide* **I. V. RIESING**. Medallist at Würzburg, 1763-1789.

R. *Vide* **C. E. RIESING**. Medallist at Würzburg, 1793-1798.

R. *Vide* **A. REMSHARD**. Medallist at Augsburg, 1763-1765.

R. *Vide* **G. N. RIEDNER**. Mint-master at Nuremberg, 1764-1793.

R. *Vide* **P. RÜDESHEIM**. Mint-master at Düsseldorf, 1783-1804.

R. *Vide* **REISS**. Medallist at Gmünd, 1838.

R. *Vide* **RABAUSCH**. Medallist at Augsburg, middle years of the nineteenth century.

R. *Vide* **J. RIESS**. Medallist at Darmstadt, *circ.* 1880.

R. *Vide* **JOHANN RIES**. Medallist at Munich, *circ.* 1849-† 1889.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *Münz-Abkürzungen*, Berlin, 1896.

℟. *Vide* **LORENZ ROSENBAUM**. Goldsmith at Augsburg, *circ.* 1545.

R (*French*). A Portrait-badge of Bonaparte, as First Consul, is thus signed. It is figured in *Trésor de numismatique*, 84, 6.

R (*Swiss*). This artist's initial occurs on a Medal of the Society of Arts of Geneva, early part of the nineteenth century. *Vide* Poole, *Catalogue of Swiss Coins*, p. 233, n° 25.

℟℄. *Vide* **RUTILIO GACCI**. Spanish Medallist of the early part of the seventeenth century. Cf. **RUTILIO** *infra*.

R (The Master R). Possibly an Austrian Medallist, who was working *circ.* 1565, and by whom are several religious medals. Some have ascribed these to the Augsburg Goldsmith, Lorenz Rosenbaum, but no doubt in error. Fiala suggests the name of

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REUTER. Among the medals signed **R** I may mention: 1. Birth of Christ; Rℒ. Adam and Eve eating of the tree of knowledge; dated .1.5.6.5 (the dies are still preserved at the Vienna Mint); — 2. Birth of Christ; Rℒ. + EGO . SVM . VIA . etc. Christ carrying the cross; — 3. A variety of the obv. type; — 4. Obv. + SALVATOR . MVNDI. Facing bust of Christ; Rℒ. Christ with cross and cup; — 5. Obv. CHRISTI TOD IST MEIN LEBEN. Christ on the cross between Mary and John; Rℒ. Christ carrying the flag of victory standing on orb; — 6. David and Goliath; Rℒ. Christ and the Dragon; — 7. Christ healing the daughter of the Canaanite woman; Rℒ. Christ and the Samaritan woman at the well of Sychar; — 8. Obv. IHESVM . CRVCIFIXVM etc. The Angel announcing Christ's resurrection to the women; Rℒ. PRIMO . DIE . SABBATHI etc. Christ appearing to the women; — 9. Christ's circumcision; Rℒ. Christ's baptism in the Jordan; — 10. Moses and the brazen serpent; Rℒ. Christ's crucifixion, dated, 1551, and others.

Some of the originals of these medals exhibit very fine work.

BIBLIOGRAPHY. — E. Fiala, *Beschreibung der Max Donebauers'che Sammlung.*

R. This signature occurs on a silver impression of the Neuchâtel Pistole of Frederick William I. of Prussia, 1712. Von Schrötter



Silver impression of a Neuchâtel Pistole, 1712.

suggests the name of Karl Christian Reisen as that of the Engraver of this piece. At any rate it is not the work of one of the Prussian official Mint-engravers.

BIBLIOGRAPHY. — Von Schroetter, *Die Münzprägung in Neuenburg in den Jahren 1713, 14 und 15, Zeitschrift für Numismatik.*

A. R. or Ⱥ. *Vide* **ALFONSO RUSPAGGIARI**, of Reggio. Medallist, *circ.* 1565-1575.

A. R. *Vide* **ANDREAS REIMAR.** Mint-master at Wismar, 1580-1597.

A. R. *Vide* **ABRAHAM RIESE.** Saxon Medallist, *circ.* 1590-1625.

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A. R. *Vide* **AGOSTINO RIVAROLO.** Mint-master at Parma, 1614-1617, and Ferrara, 1619.

A. R. *Vide* **ABRAHAM REMSHARD.** Augsburg Medallist, *circ.* 1763-1765. Also **A. R. F.**

BR. *Vide* **NICHOLAS BRIOT.** 1579-1646. Medallist and Coin-engraver at Paris, London, Nancy, &c. Also **N. B.**

B. R. *Vide* **BENEDICT RICHTER.** 1670-1735. Medallist at Stockholm, Paris, and Berlin; later, Court Medallist and Mint-engraver at Vienna.

B. R. *Vide* **BALTHASAR REINHARD.** Mint-warden at Cassel, 1765-1774, then Mint-master there, 1775-1783; later at Detmold, 1789-1811.

BR. or **B^{R} F^{T}**. *Vide* **BRENET.** 1773-1846. Medallist at Paris.

BR. F. *Vide* **F. H. BRANDT.** 1789-1845. Medallist at La Chaux-de-Fonds, worked at Berlin.

C. R. *Vide* **RABAUSCH.** Medallist at Augsburg, *circ.* 1838-1870.

C. R. *Vide* **CASPAR RYTKER.** Mint-master at Olkusz, 1593-1604.

C. R. and acorn. *Vide* **CONSTANTIN ROTH.** Mint-master at Dresden, 1640-1678.

C. R. *Vide* **C. R. ROETTIER.** Medallist, born in 1691, succeeded Norbert Roettier in 1727.

C. R. *Vide* **CARL RADNITZKY.** Medallist at Vienna, second half of the nineteenth century.

C. R. *Vide* **JOHANN CHRISTIAN REICH.** 1740-1814. Medallist at Fürth.

C. R. D. *Vide* **CHARLOTTE REBECCA DAMISET.** Die-sinker at Hanau, 1761-1765; died at Paris.

D. R. *Vide* **DAVID REICH.** 1715-1771. Medallist at St. Gall.

DR. F. *Vide* **J. P. DROZ.** 1746-1823. Medallist of La Chaux-de-Fonds, who worked at Paris, Birmingham and London, and from 1793 until his death again at Paris.

DK or **DR**? Rüppel has read this signature on a Portrait-medal of Heinrich Bartelsz of Frankfort-on-Main, 1636. He remarks that two others medals, now lost, of Paul Birkenholtz, 1634, and his wife Frau Elizabeth, née Bartels, are by the same hand.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, 1884. — Rüppel, *Beschreibung und Abbildung der Schaumünzen, welche zum Angedenken von Bewohnern Frankfurts gefertigt wurden*, Frankfurt-a-M., 1855.

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F. R. *Vide* **FRANCHINI** and **RIVAROLA**. Mint-masters at Ferrara, 1619-1622.

F. R. *Vide* **FRIEDRICH RICHTER**. Mint-master at Brunswick, 1800-1814, and Director of the Mint, from 1814 to 1820.

G. R. *Vide* **GIUSEPPE RAVASCHIERO**. Mint-director at Naples, *circ.* 1560-1580.

G. R. *Vide* **GIORGIO RANCETTI**. Medallist at Rome, *circ.* 1590-1610.

G R. *Vide* **GERHARD ROGGE**. Medallist, and Mint-master at Danzig, 1639-1656, and Thorn, 1645-1648.

G. R. *Vide* **GEORG RIEDNER**. Mint-master at Nuremberg, 1764-1793. Also **G. N. R.**

G. R. *Vide* **GEORG REICH**. Mint-master at St Gall, 1729-1738.

H. AR. *Vide* **HEINRICH ALBERT REINECKE**. Mint-master at Quedlinburg, *circ.* 1676.

H.R. *Vide* **HANS REINHARD** the Elder. Medallist at Leipzig, *circ.* 1530-1548.

HR. *Vide* **HANS REINHARD** the Younger. Medallist at Leipzig, *circ.* 1582.

H. R. *Vide* **HILDEBRAND RUCKER** or **RÜCKE**. Mint-master at Marburg, 1588-† 1593.

HR. *Vide* **HANS RÜCKE** the Elder. Mint-master at Harburg, *circ.* 1610.

HR. *Vide* **HEINRICH RAPUSCH**. Goldsmith at Berlin, *circ.* 1579-1588.

H. R. *Vide* **HERMANN RYTKER**. Mint-master at Krakau, 1596-1598.

H. R. or **HR.** *Vide* **HEINRICH VON REHNEN**. Mint-master at Berlin, 1603-1605, and Dresden, 1605-1624.

H. R. *Vide* **HANS RIEGER**. Mint-warden at Breslau, 1615-1635.

H. R. *Vide* **HANS RÜCKE**. Mint-master at Harburg, *circ.* 1610, Bremervörde, 1616-1618, Moisburg, 1622-1626, and again Harburg, 1626-1627.

H. R. *Vide* **HANS RIDDER**. Mint-master at Lübeck, 1673-1715.

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H. R. or **H. R. F.** *Vide* **HENRI ROUSSEL.** Medallist at Paris, *circ.* 1650-1710.

H. R. *Vide* **HEKTOR RÖSSLER.** Mint-master at Darmstadt, 1817.

HR. H. *Vide* Vol. II, p. 560. Medallist of the Rhine country, *circ.* 1560-1580.

HR **(H. F. R.).** This signature occurs on a somewhat rough medal of Albert V. of Bavaria, 1554 (reproduced in the Gutekunst, Catalogue, 1815). *Vide* Erman, p. 64.

I. R. *Vide* **JOHANN RETHE.** Medallist at Stockholm, 1632-1657.

I. R. *Vide* **JOSEPH ROETTIER.** Medallist in England and France, 1661-† 1703.

I. R. *Vide* **JOHANN RETEKE.** Medallist at Hamburg, *circ.* 1660-† 1720.

I. R. *Vide* **JOACHIM RUFTMEYER.** Mint-master at Hamburg, 1692-1724.

I. R. *Vide* **JOACHIM RANISCH.** Medallist at Dresden, 1685.

I. R. *Vide* **JOHANN REICHEL.** Medallist at Warsaw, end of the eighteenth century.

I. R. *Vide* **JOHANN RIES.** Medallist at Munich, 1849-† 1889.

I. R. *Vide* **JOHANN RIESS.** Medallist at Darmstadt, 1880.

I. R. E. *Vide* **JOHANN REINHARD ENGELHARDT.** Medallist at Breslau, 1690; died at Stettin, 1713.

I. R. F. *Vide* **JACOB REICHEL.** Medallist at St. Petersburg, 1815.

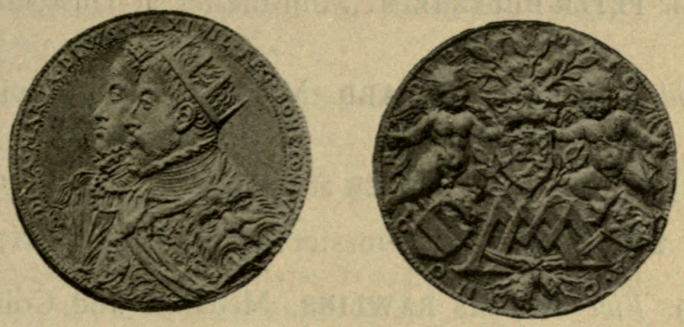
I. R. This signature has been noticed by Prof. Erman on a fine oval medal of John George III. of Saxony, bearing analogy of style with Leygebe's work. The letters might be also **IB** or **IH** or even **ЬB**, as they are not easily decipherable on the reproduction of the medal in *Trésor* (Pl. 44, 8). *Vide* Erman, p. 91.

I. R. FECIT (*Brit.*). A medal of Dean Swift, 1738, is thus signed (*Med. Ill.*, II, $\frac{526}{6}$). It is cast and roughly executed. On the obv. is a medallion of Dean Swift supported by Hibernia and History; Genii above; Rv. Hibernia seated to left; ex. MDCCXXXVIII | I.R. FECIT.

Ɓ **(ILR).** Monogram, sometimes inclined backwards. This signature occurs on two small medals of Prince Elector Augustus of

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Saxony, 1556, the models of which are preserved in the Germanisches Museum.



Diva Maria et Divus Maximilianus, reges Bohemiæ conjuges.

Prof. Erman has met with the same monogram on a medal of Count Palatine Frederick, 1559 (Berlin Museum) and on the charming medal representing the Diva Maria and Divus Maximilianus, "reges Bohemiae conjuges" (Dannenberg. Berlin Museum. Catal. Wellenheim, nº 6903). *Vide* Vol. IV, p. 486.

ƆCR. *Vide* **GEORG DANIEL ROETENBECK**. Medallist at Nuremberg, 1645-† 1705.

K. R. *Vide* **KNOLL** and **RIEDENER**. Mint-warden and master at Nuremberg, 1777-1793.

KR. *Vide* **CHRISTIAN JOSEPH KRÜGER** Junior. Medallist at Dresden, 1785-1814.

L. R. *Vide* **LUDWIG ROLLIN**. Mint-master at Cassel, 1724-1744.

L. R. *Vide* **LORENZ RUCKDESCHEL**. Mint-master at Bayreuth, 1745-1765. Also **C. L. R.**

L. R. *Vide* ILR *supra*. Probable signature of a Saxon Medallist, *circ.* 1559.

M. R. *Vide* **MICHAEL RENNESCH**. Mint-master to the Counts of Reuss, 1623.

M. R. or **MR**. *Vide* **MARTIN REIMANN**. Mint-master at Coburg, 1633-1679. Perhaps the same, 1658-1672, at Saalfeld.

N. R. *Vide* **NORBERT ROETTIER**. Medallist at Brussels, London and Paris, 1672-1725.

P. R. *Vide* **PHILIP ROETTIER**. Medallist in London, 1680, Brussels, and Antwerp, † 1732.

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P. R. *Vide* **PETER RAST**. Mint-master at Stuttgart, 1746-1762. Also **I. P. R.**

P. R. *Vide* **PETER RÜDESHEIM**. Mint-master at Düsseldorf, 1783-1804.

S. R. *Vide* **STEPHAN REINHARD**. Medallist at Brunswick, 1704-1718.

S. R. *Vide* **SCHOLZ** and **RIEDNER** at Nuremberg, 1764-1770.

Sr. *Vide* **T. STOCKMAR** Mint-master at Düsseldorf, 1805-1818.

R (T. R.). *Vide* **THOMAS RAWLINS**. Medallist and Coin-engraver in London, *circ.* 1644-† 1670.

T^r^. *Vide* **PIERRE JOSEPH TIOLIER**. Medallist at Paris, 1763-† 1816.

T^r^. *Vide* **PIERRE NICOLAS TIOLIER**. Medallist at Paris, born in 1784.

T. R. *Vide* **THOMAS RAMM**. Mint-master at Riga, 1535, 1547-1557.

T. R. (?) *Vide* **TOBIAS RENTSCH**. Mint-warden-general at Saalfeld, *circ.* 1599.

T. R. *Vide* **TOMMASO ROGLIO**. Mint-engraver at Passerano in Piedmont, 1581.

T. R. *Vide* **ERASMUS THOMAS REUSS**. Medallist at Berlin, 1646-1668.

W. R. *Vide* **WILHELM RITTER**. Mint-master at Münster, 1714-1718.

W. R. *Vide* **WILHELM RATHS**. Mint-master at Danzig. 1753-54.

Z. R. *Vide* **ZUANO RIVER**. Mint-inspector at Venice, 1693-94.

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R. A. F. *Vide* **R. ARONDEAUX**. Flemish Medallist, *circ.* 1678-1702.

R. A. *Vide* **RICHARD**. Signature on a Portrait-medal of Dr J. B. A. Strœhlin, Geneva, 1891.

RAAB, HEINRICH (*Germ.*). Goldsmith and Line-engraver at Nuremberg, 1640-1650. He executed models for Engravers and Goldsmiths. He signed his copper plates **HRF**.

BIBLIOGRAPHY. — Nagler, *Monogrammisten*, 1881 ; III, 1404, 1433.

RAABEN. *Vide* **RAB**.

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RAB, ANDREAS (*Austr.*). Assistant-Engraver at the Mint of Kremnitz, 1580-1636. He was born in 1560.

RAB, S. (*Germ.*). Die-sinker at Frankfort-on-M., 1598. *Vide* Nagler, *Mon.* 1881 ; V, 281.

RABAUSCH, C. (*Germ.*). Medallist in the employ of the Drentwett Die-sinking establishment at Augsburg, 1838-1870. His signature **RABAUSCH F.** or **C. R. F.** occurs on the following medals : Grant of a Constitution to Austria, 1849 ; — Seventh Centenary of Maria Zell, 16. July 1857, and Visit there of the Emperor and Empress ; — Bad Kissingen, 1842 ; — Silver Wedding of Prince Carl Egon zu Fürstenberg and Princess Amalie of Baden, 19. April 1848 ; — Inauguration of a Monument in the Park of Donaueschingen ; — Military Manoeuvres at Augsburg, 1846 ; — Augsburg Town Hall, 1870, &c.

BIBLIOGRAPHY. — Kull, *op. cit.*, II, 719. — *Die Medaillen und Münzen des Gesammthauses Wittelsbach*, München, 1901. — Mitth. des Klubs der Münz- und Medaillenfreunde in Wien, 1898, pp. 256, 303. — Fr. Dollinger, *Die Fürstenbergischen Münzen und Medaillen*, 1903.

RABEL, CHRISTOPH (*Germ.*). Warden of the Mint at Ratisbon, 1575.

RABENSTEIN, ANDREAS (*Austr.*). Mint-master at Kuttenberg, 1702.

RABENSTEIN, HANS GEORG (*Austr.*). A native of Bohemia, Seal- and Coin-engraver at Gratz, *circ.* 1666-1676.

BIBLIOGRAPHY. — C. Oesterreicher, *Regesten zu J. Newald's Publicationen über österreichische Münzprägungen im ersten Viertel des XVIII. Jahrhunderts*, Mitth. des Klubs, &c., 1901, p. 172.

RABENSTEINER, ANDREAS IGNATZ (*Austr.*). Mint-engraver at Prague, 1685, 1690, 1693. He was a native of Kuttenberg. where his name occurs as Warden and also as Engraver of the Mint, 1685, 1693, 1714. He died 24. March. 1725.

RABENSTEINER, HANS GEORG (*Austr.*). Mint-master to the Counts of Schlick at Plan, 1645. He also worked at Gratz, and died before 1686.

RABENSTEINER, IGNAZ (*Austr.*). Mint-warden and Engraver at Kuttenberg, 1712, 1714. By him are dies of Bohemian Groschen and Kreutzer of Charles VI. struck there in those two years. Probably the same as Andreas.

BIBLIOGRAPHY. — *Katalog der Münzen- und Medaillen-Stempel-Sammlung des KK Hauptmünzamtes in Wien*, 1901.

RABLAIS, JACQUES (*French*). Mint-engraver at Paris, 1582. Prob-

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ably the same person as Jacques Rablan, mentioned by Barre, who calls him a Goldsmith. *Vide* A. Barre, *Graveurs en médailles de la Renaissance française*, Ann. num., 1867, p. 177.

RABOTAU, GUILLAUME (*French*). Mint-master at Nantes, 1534. He coined Douzains for Brittany in that year. Jehan Taupier was appointed in his place, 27. April 1534.

RACAGNE (*French*). Provost of moneyers at the Paris Mint, 1622.

RACINE DE BOSCHERVILLE, PIERRE (*French*). Mint-engraver at Rouen, 1713-1720.

RACLE, CLAUDE ANTOINE (*French*). Son of Etienne Racle, born at Nancy, 19. August 1665; Engraver at the Mint of Nancy from 1688 to 1695.

RACLE, ÉTIENNE I (*French*). Brother of Jean Racle; Mint-engraver at Metz, 1626-1632.

RACLE, ÉTIENNE II (*French*). Born at Brouvaine in Lorraine; son of Jean Racle. He was appointed Mint-engraver at Nancy on 7. December 1660, and in 1670 Mint-engraver at Metz. The Vienna Mint Museum still preserves dies by him for the Charles d'or of 1663, and Demi-Ecu of 1668.

Bibliography. — Henri Lepage, *Notes et documents sur les graveurs de monnaies et médailles et la fabrication des monnaies des ducs de Lorraine*. Nancy, 1875.

RACLE, JEAN (*French*), Medallist, and Engraver of coins, seals, jetons, &c., born at Brevennes, Lorraine, and son of Jean Racle. He appears to have been first employed at the Mint of Sedan, under Nicolas Marteau. In 1626 he was already Mint-engraver at Nancy. Isaac Briot and Racle were entrusted by the King with the coinage of 'milled' silver in 1643, in which year they issued pieces of 2 Sols 6 Deniers. On that occasion he received the appointment of Mint-master and Valet to the King. The Duke of Lorraine raised him to the peerage in 1653. In 1660, he ceded his post of Engraver to his brother Etienne, and died in 1670.

The Nancy Public Library preserves the dies of eight jetons engraved by this artist, four of which refer to the city itself and are dated 1634, 1635, 1637 and 1640. The signature is **I. R. F.**

Lepage quotes from numerous contemporaneous records in connexion with the life and works of Jean Racle, and other members of the same family.

Bibliography. — Lepage, *op. cit.*

RACLE, NICOLAS (*French*). Goldsmith of Nancy, son of Jean Racle. He filled the post of Mint-engraver at Nancy, *circ.* 1634-1663.

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and issued numerous jetons. In 1663 he was, with Claude Vautrin, one of the contractors for the coinage of that city.

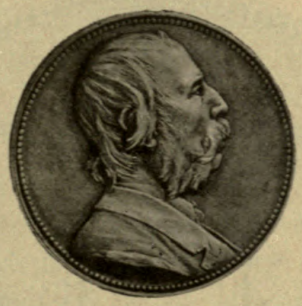
RACLE, REMI (*French*). Goldsmith and Engraver of Nancy, where he worked from *circ.* 1634 to 1652, and cut many jetons. In 1652 he was appointed Engraver at the Paris Mint.

BIBLIOGRAPHY. — N. Rondot, *Les médailleurs et les graveurs de monnaies*, &c. Paris, 1904.

RADCLYFFE (*Brit.*). Die-sinker and Engraver of tokens at Birmingham, during the latter end of the eighteenth century (*Vide* W. J. Davis, *Warwickshire Token Coinage*).

RADKOVIC, JOSEPH (*Austr.*). A merchant of Agram, who issued medals, engraved by Adolf Müller of Vienna ; amongst others : Visit of the Crown Prince Rudolph of Austria and Consort, to Agram, 1888 ; — Visit of the Emperor Joseph I. to Croatia, 1888 (2 var). The medals are signed : **JOS. RADKOVIC.**

RADNITZKY, KARL (*Austr.*). Sculptor and Medallist, born at Vienna, 17. November 1818, died 10. January 1901. He studied at the Gymnasium of his native city, and was apprenticed at the Mint, where he worked under Josef Daniel Boehm, 1844-1848. In 1848, immediately after the accession of the Emperor Francis Joseph, he



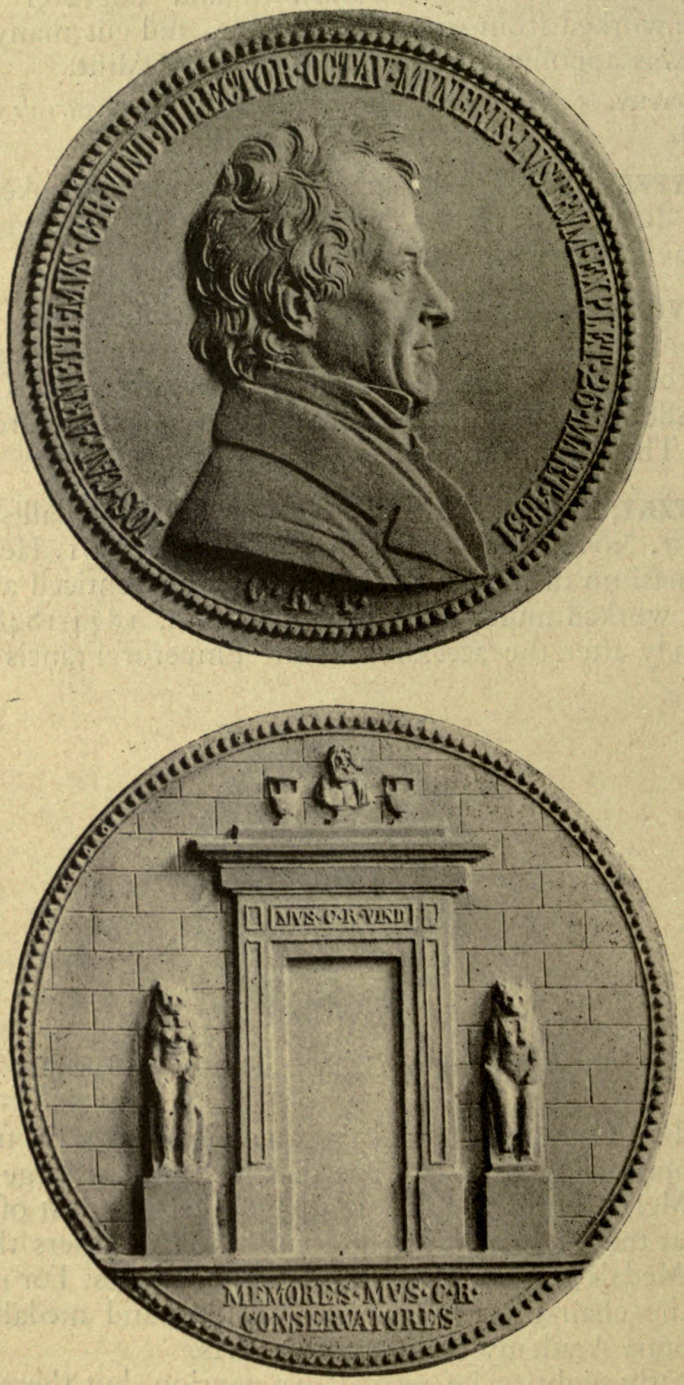
Portrait-medalet of C. Radnitzky, by A. Scharff.

was called to Olmütz to model the sovereign's portrait, from which he was commissioned to engrave dies for the new large Medals of Military Merit. From 1848 to 1853 he filled the post of Assistant-engraver at the Vienna Mint, and cut amongst others the dies for the large Medals of Civil Merit, as well as coin-dies. For many years he filled the chair of Professor of modelling and medal-engraving at the Vienna Academy of Decorative Arts.

In the early eighties he retired on a pension, but there are several medallic works by him of a later date. He formed pupils of note, in the front rank of whom I may mention Prof. Tautenhayn and

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A. Scharff, who however did not adhere to his style and became greatly his superior in artistic merit.



J. C. Arneth, director of the Vienna Museum, 1851.

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Radnitzky's works are very numerous and not of equal merit; some are purely personal, others commemorate historical events, and many are Prize Medals for Exhibitions, Agricultural and Industrial societies, &c. His first medal of note, executed in 1843, depicts Rubens, and shows on Rℒ. a representation of the Genius of painting. For this he won the Reichel Prize. The following medallic works by this talented artist have come under my notice, but the list is very incomplete, as Radnitzky himself seems to have been adverse to the publication of a catalogue of his medals: 1843. P. P. Rubens; — 1846. Commemorative medal of the sixth centenary of the Transfer of the body of the Duke Frederick II. to the Heiligenkreuz monastery; — 1847. Rifle Meeting (I. Kaiserl. Freischiessen) at Bregenz; — Jenny Lind; — Josef Freiherr von Hammer-Purgstall; — Priestly Jubilee of the Abbot Michael II. Arneth of St. Florian; — Richard Wagner and Franz Liszt; — Franz Listz; — Joseph Klieber; — Medal for Members of the Literary and Artistic Club "Concordia" of Vienna; — 1848. Archduke John, administrator of the Empire; — Proclamation Medals of the Emperor Francis Joseph; — Pattern 1 Gulden piece (probably from the model executed by Radnitzky at Olmütz); — Numerous Portraits of the youthful Emperor (*Vide* N°s 5877-5897 of the Vienna Mint Catalogue of Dies, Puncheons, &c.); — Portrait-medals of Francis Joseph; — Josef von Görres, writer; — J. C. V. Lassaulx, architect; — Commemorative medals of the Revolution at Vienna, 1848-1849 (at least two types); — Medals for Military and Civil Merit (several sizes); — 1849. Grant of Municipal autonomy in Austria; — Religious medals (Gnadenpfennige) of Mariahilf Church; — 1850. Jenny Lind; — Dies and Puncheons for medals with musical emblems; — 1851. Mlle Rachel, the celebrated tragedian; — J. C. Arneth, director of the Vienna Museum (*illustrated*); — 1852. Missionary work at St. Pölten; — Festival of Corpus Christi at Budapest, 10 June 1852; — Return of the Emperor from Hungary to Vienna; — 1853. Attempt on the life of Francis Joseph; — The Bishopric of Agram raised to an Archbishopric; — Josef Alexander Freiherr von Helfert; — 1854. Marriage Medals of the Emperor Francis Joseph with the Princess Elizabeth of Bavaria (various types and sizes); — Portrait-medal of Francis Joseph (diam. : 65 mill.); — J. E. Veith, ecclesiastic; — Medal on the Dogma of the Holy Conception; — 1855. Another, on the Dogma; — 1856. Medal on the Concordat (sev. var.); — Dedication of the Cathedral at Gran by Cardinal Scitovszky; — Congress of German naturalists and physicians at Vienna; — 1857. Journey of the Emperor and Empress to the districts of Jazygen and Kumanen; — Jubilee of the Vienna Agricultural Society; — Prize medal of the Agricultural Society at Beraun in Bohemia; — Carl

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Freiherr von Bruck; — Double Thaler on the completion of the Austrian Southern Railway, Vienna to Trieste (sev. var.); 1644 specimens struck; — 1858. Birth of the Crown Prince Rudolf, 21. August 1858; — Leon Prince Sapicha; — Agricultural Show at Tönök-Szent-Miklos; — Rebuilding of the St. Demetrius Church at Crajova; — Rebuilding of the Metropolitan Church at Crajova; — Prize Medal of the Pomological Club of the sea coast; — Horticultural Society of the sea coast; — Prince Milosch Obrenovitch of Servia; — 1859. Inauguration of the Archduke Charles Monument at Vienna; — Archduke Charles Louis, governor of Tyrol; Medal for the XX. Tyrolian Company; — Medal for the sailors of the Novara Expedition around the world; — John Cardinal Scitovszky; Prince Primate of Gran; — 50th Anniversary of Johann Kempen, Freiherr von Fichtenstamm; — Centenary Festival of Schiller at Vienna; — Recall of Austrian regiments from Italy; — 1860. Portrait-medals of the Emperor Francis Joseph; — Second Centenary of the Pilgrimage of Maria Taferl; — Eligius Freiherr von Münch-Bellinghausen (Friedrich Halm); — Enthronization of Ferdinand Julius, bishop of Olmütz; — Plaquette; Study of a youth at his study; — 1861. Prize Medal of the Agricultural Exhibition at Török-Szent-Miklos; — Jubilee of the Minerva Society at Trieste; — 1862. Prize Medal of the Agricultural Exhibition at Vienna (sev. var.); — 1863. Archduke Maximilian Josef of Austria-Este, Grand Master of the Teutonic Order; — Enthronization of Archduke William, Prize Medal of the Upper Austria Industrial Exhibition at Linz; — Academy of Decorative Arts; — Religious Medalets of various types; — Christening Medals; — Medals with representations of Saints, Angels, etc.; — Medals of Christ; — Truth; — Studies after ancient coins: Quadriga, ΣΥΡΑΚΟΣΙΟΝ; Head of Pallas Athene; Pegasos; Head of Herakles; Head of Diana; Head of Alexander the Great; Zeus enthroned; Pallas Athene standing; Athlete standing; — Laevinus Torrentius, bishop of Antwerp; — Madonna and Child; — A Lady in 17th century costume; — 1864. Memorial Medal of the Archduchess Hildegard; — Johann Wilhelm Freiherr von Mannagetta; — Carl Friedrich Phil. von Martius, naturalist; — Carl Freiherr von Scheuchenstuel; — Prize Medals of the Agricultural Exhibition at Vienna; — Tenth Hungarian Congress of Naturalists and Physicians; — 1865. Dedication of the Prince Eugene Memorial at Vienna; — Fifth centenary of the University of Vienna; — Official Medal for services in Land Economy; — Hungarian Academy of Sciences at Budapest; — Hungarian National Theatre at Budapest; — 1866. Portrait-medals of the Emperor Francis Joseph; — Prince William of Lippe-Schaumburg's medal for services in the War of 1866; — Memorial Medal of Wolfgang Carl Emanuel von Graffenried; — Study for a St. George's

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Thaler; — 1867. Hungarian Coronation of the King and Queen; — Memorial Medal of the Archduke Maximilian, Emperor of Mexico (10. April 1864-† 19. June 1867); — Golden Wedding of J. S. and Elise Kohn; — Joseph Wertheimer; — Centenary of the Agricultural Society of Krain; — 1868. Josef Em. Hilscher, writer († at Milan, 2. November 1857); — Isidor von Siemusz-Pietruski, founder of the Galician Land Bank; — Proclamation Medals (var. types); — Medal of the Agricultural Exhibition of the Raab Circle; — 1869. Betty Jeitteles; — Agricultural Show at Waidhofen a. d. Ybbs; — Agricultural Show at Wieselburg (2 sizes); — Religious Medals; — The Voigtländer Medal of the Vienna Photographic Society; — Medal of Honour of the K. K. Academy of Decorative Arts of Vienna; — 1870. Centenary of the Mining Academy at Schemnitz; — The Beethoven Festival at Vienna; — Dr. med. Prof. Franz Ritter v. Güntner; — Freiherr von Königswarter; — Prize Medal of the Chamber of Commerce of Reichenberg; — 1871. Medal of Merit of the K. K. Austrian Museum of Industrial and Fine Arts of Vienna; — Prize Medal of the Agricultural Society of Vienna (2 sizes); — Prize Medal of the K. K. Agricultural Society of Linz for services in Horticulture (sev. var); — Public Rejoicings Medal of Linz; — Official Medal for services in the domain of Agriculture (State Prize); — Others with legends in Bohemian, and Polish; — Foundation of the "Scuola di Disegno" at Trieste; — Prize Medal for the "Scuola di disegno" at Trieste; — 80th Birthday of Franz Grillparzer; — Prize Medal of the Agricultural Society of Heidenreichstein; — Industrial Exhibition at Trieste; — Prize Medal of the Agricultural Show at Trieste; — Prize Medal for Maros Vásárhely; — Prize Medal for a Hungarian Exhibition; — Building of the National Theatre at Kolozsvár; — English Prize Medals; — Ludwig August Frankl, poet; — Prof. J. Škoda; — Franz Toldy, Hungarian writer; — 1872. Agricultural Exhibition; — 1873. Maharadjah of Jeypore; — Franz Liszt; — Baron Schwarz-Senborn; — Industrial Exhibition of the Catholic Association of Vienna; — Inauguration of a Museum for Arts and Industries at Vienna; — Prize Medal of the Exhibition at Wiener-Neustadt; — 1874. G. Czuczor and J. Fogarasi, historians; — 1875. 50 years' Jubilee of Prince Bishop of Breslau, Heinrich Foerster; — Prize Medal of the Agricultural Society of Marchegg; — Religious Medals; — King Mathias of Hungary; — Pope Clement X. (a study); — Maria Theresia; — Countess Potocka; — Pius IX., — Austria; — Vindobona; — Genius of Music; — A large number of portraits, buildings, animals, heraldic emblems, &c.; — 1876. Anastasius Grün, Graf Auersperg; — Richard Wagner; — 11th centenary of the Foundation of the Abbey of Kremsmünster; — Salvator Medals of the Municipality of Vienna; — 1877. Prize Medal

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of the Society of Arts and Industries at Graz; — Agricultural and Industrial Exhibition at Lemberg; — Opening of the new Academy Buildings at Vienna ; — Prize Medal of the Organizers of Lemberg Exhibition; — Count Stefan Karolyi ; — Victoria, Queen of Great Britain ; — Peter Paul Rubens; — Rule Britannia; — Albrecht Dürer; — 1878. Franz Schubert; — Erection of a Votive Church



at Vienna; — 1879. Centenary of the Annexation to Hungary of the southern territories; — 1882. Dr Hermann Rollett, writer ; — 1883. Second General Exhibition ; — Prize Medal of the Ornithological Club at Vienna; — 1888. Prize Medal of the Agricultural Society of Mank ; — Undated. Lombardo-Venetian and Central Italian Railways; — The Railway line from Brunn to Vienna ; — M. G. Saphir, Portrait-medal.

Radnitzky signed his medals variously as follows : **C. R.**; — **C. R. F.**; — **C. RADNITZKY** ; — **C. RADNITZKY F.**; — **RADNITZKY**; — **RADNITZKI F.**, etc.

This artist was one of the most prominent Austrian medallists of the nineteenth century, and his name will long be held in veneration amongst his numerous pupils who have brought Viennese medallic art to such a high standard of perfection.

BIBLIOGRAPHY. — *Katalog der K. K. Münzen- und Medaillen-Stempel-Sammlung in Wien*, 1904. — Domanig, *op. cit.* — *Mittheil. des Klubs*, 1891-1906. — A. Moyaux, *Les Chemins de fer et leurs médailles commémoratives*, Bruxelles, 1905. — *Various Sale Catalogues.*

RADNITZKY, KARL (*Austr.*) Nephew of the last, and also an Engraver (especially Gem-engraver), by whom I have however only seen an oval memorial medal of Crown Prince Rudolf of Austria, 1889, and a medal on his death, both signed : **C. RADNITZKY JUN.** He is an official at the Ministry of France, Member of the Society of Decorative Artists of Vienna, and K. K. Engraver of armorial bearings to the Court.

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RAEBER, HANS RUDOLF (*Swiss*). Locksmith and Moneyer of Aarau, who acted as Mint-master there from 1614 to 1618, under the Mint-contractor Caspar Willading.

RAEBURN, SIR HENRY (*Brit.*). Painter, born at Stockbridge, Edinburgh, 1756, died at London, 1823. He was apprenticed to a goldsmith, and gave early promise of his abilities as an artist; went to Italy, made the acquaintance of Reynolds, and settled in Edinburgh after two years' absence. He became famous as one of the greatest painters of the day, and was knighted by George IV. a short time before his death. One of his best known portraits is that of Sir Walter Scott.

Raeburn was in the habit of occasionally practising modelling, and one of his portraits, executed in Tassie's enamel paste, has usually been regarded as modelled by his hand. "It is executed in



Sir Henry Raeburn.

a much simpler and freer manner than the signed medallions of Tassie, with a handling which, especially in the treatment of the hair, is markedly suggestive of Raeburn's own 'square touch' as a painter. It is not titled with the impressed Roman letters which we generally find on the truncation of Tassie's larger medallions; nor is it marked with the *Tassie F.* or the capital T., which usually distinguish his works; but bears simply the title, *H. Raeburn, 1792*, incised in a running handwriting".

Henry Raeburn, the younger, believed that this medallion was executed by the painter himself.

Bibliography. — J. M. Gray, *James and William Tassie*, Edinburgh, 1894.

RAEL, JOSSE DE (*Belg.*). Mint-master at Bruges, in conjunction with Marc le Bungneteur, December 1474 to 20. December 1477.

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RAESVELDT, RITTER VAN (*Belg.*). Mint-master at Bruges, 12. July 1580 to 1. November 1582.

RAFFAELI, J. F. (*French*). Contemporary Sculptor and Medallist, residing at Paris. He is mentioned, by M. Marx, in his work, *Les Médailleurs français*, and one of his plaquettes, representing "Two Workmen drinking at a public bar", is reproduced in the same author's *Médailleurs français contemporains*, Pl. XXXI.

RAFFEGEAUD, SYLVAIN (*French*). Contemporary Sculptor, born at Nantes ; pupil of Ottin. By him are a number of Portrait-medallions, two of which were exhibited at the Salon in 1874 and 1882. One represents Dr Mougeot.

RAFFAN, JEAN (*French*). Mint-master at Bourg, 1395. His distinctive mark is a small cross between the words in the legends.

RAFFIN, FRANÇOIS (*French*). Goldsmith of Toulouse, Mint-engraver there, 1532-1569.

RAFFIN, NICOLAS (*French*). Son of François Raffin, also a Goldsmith and Engraver at the Mint of Toulouse from 1562-1569.

RAFFIN, PIERRE (*French*). Mint-engraver at Toulouse, 1550-1562.

RAGUSIO or **RAGUSA, PAOLO DA**. *Vide* **PAOLO** *supra*. Paulus de Ragusio, as he is also named, was working *circ.* 1456. His signature : **OPVS PAVLI. DE RAGVSIO** occurs on two Portrait-medals of Federigo di Montefeltro, and Alfonso V., King of Aragon, Sicily and Naples. Both medals were executed in the year 1450; they entirely correspond in size, style and inscription ; and both were produced at Naples. " Although not works of distinguished merit ", says C. von Fabriczy, " both are nevertheless pleasing achievements of a very able artist ".

" On the medal of Federigo Montefeltre, the famous general is designated as the commander of the Neapolitan army, a dignity which was conferred on him in 1450, and he is further represented with his nose still unbroken, showing that the medal was made in that year, towards the end of which he suffered this injury and the loss of an eye at a fête given in Urbino to commemorate the accession of Francesco Sforza to the Dukedom of Milan.

Bibliography. — Bolzenthal, *op. cit.* — C. von Fabriczy, *Italian Medals*, Engl. edit., 1904. — Friedländer, *Schaumünzen der italienischen Renaissance.* — I. B. Supino, *Il Medagliere Mediceo.* — Armand, *Médailleurs italiens*, &c. *Num. Chron.*, 1884.

RAEMI, FRANÇOIS PIERRE (*Swiss*). Moneyer at Freiburg, 1707-1735.

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RAEMI, JEAN ULRICH (*Swiss*). Moneyer (Mint-master) at Freiburg, 1701-1707.

RAGOT, LOUIS (*French*). Contemporary Sculptor, born at Paris: pupil of Hiolin. At the Salon of 1882 he exhibited a very beautiful Portrait-medallion of a Child.

RAGUET, EUGÈNE ÉMILE (*French*). Contemporary Sculptor, born at Saoles d'Olonne (Vendée); pupil of Guilbert. A very fine Portrait-medallion of M. Teugar was exhibited by him at the Salon of 1891.

RAHDERS, HANS (also **RADERS**, or **RADES**) (*Germ.*). Goldsmith of Hanover; appointed Mint-master on 1. December 1621, but only remained in office for one month.

BIBLIOGRAPHY. — Bahrfeldt, *Beiträge zur Münzgeschichte der lüneburgischen Lande.*

RAIBOLINI, FRANCESCO. *Vide* **FRANCIA**, Vol. II, p. 137.

RAICK, GEORG (*Austr.*). Mint-master at Jicin, 1629, under Albrecht von Waldstein (Wallenstein).

RAIMER, HANS. *Vide* **REIMER** *infra*. Goldsmith and Medallist of Munich, *circ.* 1520.

RAIMONDI, MARC ANTONIO (*Ital.*). Born at Bologna, *circ.* 1475; died before 1534. One of the chief Engravers of the Italian Renaissance. He engraved after Raphael, Giulio Romano, Albrecht Dürer, and others.

Duchesne ascribes to this Engraver three Plates in niello work: Triumph of Neptune; — Two Cupids; — Amymone captured by Triton.

RAINER, HANS (*Germ.*). A native of Nuremberg; Warden of the Mint at Munich, 1507.

RAISSIGUIER, EMILE PAUL (*French*). Contemporary Sculptor, born at Oran (Algeria); pupil of Jouffroy. At the Paris Salon, 1908, he exhibited a bronze Plaquette, Virgo Immaculata.

RAISSON (*French*). Lemonade-manufacturer of Paris, General Secretary of the Department from September 1792 to February 1793. He was appointed Director of the Manufacture of Assignats in 1793.

RAJANI, H. R. H. Prince (*Siam.*). Director-general of the Royal Mint, at Bangkok, 1906.

RAM, LUDOVICO (*Ital.*). Mint-master at Naples, under Charles V.

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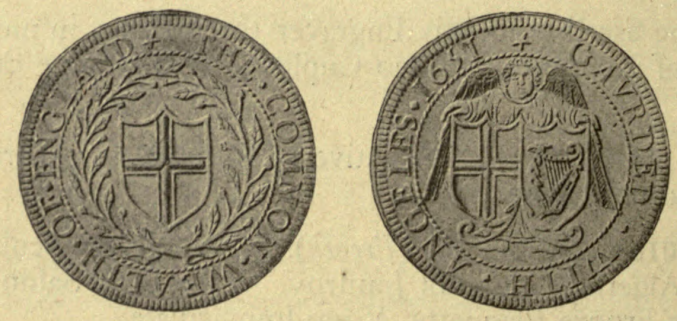
On Carlini of 1533 by Domenico della Musica his signature occurs, and also on Tari and Carlini of 1542.

RAMAGE, DAVID (*Brit.*). Possibly of Scottish origin; a member of the company of Moneyers of London, 1649, and himself a clever Engraver, to whom are ascribed some Pattern coins, issued at the time of Blondeau's introduction to the Mint of his new process for the coinage, and which were intended to show that foreign aid was not required. "Though these pieces were very inferior in neatness of execution to those of Blondeau, the opposition was successful and he left the kingdom. The pattern for a Half-crown which he produced is the first piece struck in this country which bore an inscription upon its edge. After this successful resistance to the introduction of improvement, coins continued to be struck by the same inefficient process as before, till the year 1662" (Hawkins, *Silver Coins of England*, 1887, p. 378).

Under Cromwell, Ramage appears to have been a well-known 'Maker of Farthings', and in a document referred to by Henfrey, he is styled '*Rammage* Farthing-maker in the Tower'.

This Engraver died probably in 1662, "as on the 5th November in that year a warrant was issued by Charles II., ordering the removal from the Mint buildings of "the widow and children of David Ramage, who, as Wee are informed, have obstructed Our Service and been very obstinate."

Ramage's Trial pieces are: *COMMONWEALTH. Half Crown*, 1651. Obv. Mm. mullet on both sides. THE·COMMONWEALTH·OF·ENGLAND.



Pattern Half Crown, by Ramage.

Shield of St. George within wreath of laurel; Rℒ. GAVRDED·WITH·ANGELES·1651. Shields of St. George and Ireland supported by an angel with outspread wings; the shields at their lower end decorated with scroll ornament; edge inscribed TRVTH * AND * PEACE * 1651 * (*Ruding*, Pl. XXXII, 2; *illustrated*). Varieties exist; one is with plain edge.

2. *Shilling*, 1651. Type and legends exactly as the Half Crown,

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and probably from the same dies, but struck on a much thinner blank and with the edge engrailed. Varieties exist with plain edge, etc. (*Rud.*, Pl. XXXII, 3).

3. *Sixpence* (or Farthing), 1651. Obv. Mm. mullet on both sides. TRVTH * AND * PEACE * St. George's shield within beaded circle; Rℒ. Similar legend, the Irish shield within beaded circle, edge inscribed with similar motto followed by the date 1651, a mullet before and after each word (*Rud.*, Pl. XXXII, 1).

4. Æ. *Farthing*. Similar type, but the edge not inscribed (Snell., *Coppper Coins*, Pl. 6, 6. — Mont., *Copper Coins*, p. 30, 4).

5. Æ. *Farthing*. Obv. Mm. mullet; THVS · VNITED · INVINCIBLE. Three pillars linked together, surmounted respectively by a cross, a harp and a thistle; R under central pillar; Rℒ. Mm. mullet; AND GOD . DIRECT OVR CORSE. Ship in full sail to left. Several varieties exist, some without the signature R (*Vide* Montagu Sale Catalogue, IV, July 1897, 41-43).



Commonwealth Farthing, by Ramage (?)

The R on this Commonwealth Farthing has been taken by most writers, including Mr. Montagu, to represent *Rawlins*; but Henfrey in my opinion, appears to have given conclusive proofs that the Engraver must be *Ramage*, who was at the time "Farthing maker" at the Mint, and who probably cut dies for the other issues of Commonwealth Farthings, and later for those of Cromwell. Besides the improbability of a Royalist making patterns for the Commonwealth and the Protector's coins, Rawlins was scarcely in a position to be able to make these at the time they were actually made, for a letter written by him on the 27th February 1657-8 proves that he was then in extreme distress, and imprisoned in a low prison in London called the "Hole in St. Martin" (Henfrey, *op. cit.*, p. 159). We further find in a contemporary document that Ramage is accused of aiming at *suppressing all Tools for making Farthings but his own, ... that so he may have the sole Trade in his hands...*

OLIVER CROMWELL. Æ. 6. *Farthing*. Obv. OLIVAR . PRO . ENG . SC . IRL., Laureate and draped bust of the Protector to left, the top of head extending beyond the inner circle, lozenges in legend; Rℒ. Mm.

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mullet, THVS·VNITED·INVINCIBLE. Three pillars linked together, surmounted respectively by a cross, a harp, and a thistle; below central pillar, .R.



Cromwell Farthing.

7. Æ. *Farthing*. Obv. OLIVAR·PRO·ENG·SC·IRL, lozenges in legend. Bust of the Protector as on the preceding piece; Rℒ. CHARITIE·AND·CHANGE, lozenges in legend, Crowned shield of arms as on the silver coins of Cromwell.



Cromwell Farthing.

8. Æ. *Farthing*. Obv. Mm. mullet; OLIVAR·PRO·ENG·SC·IRL·, lozenges in legend, Laureate and draped bust of the Protector similar to the preceding but entirely within the inner circle; Rℒ. No Mm. CHARITIE·AND·CHANGE. Crowned shield of arms as on last piece.



Cromwell Farthing.

9. Æ. *Farthing*. Obv. As n° 6. Rℒ. AND GOD DIRECT OUR CORSE. A three-masted ship sailing to the left, with a flag on the stern and one on each mast; mullet at the commencement of the legend (Henfrey, Pl. IV, n° 9).

10. Æ. *Farthing*. Obv. OLIVER·PRO·ENG·SCO· & IRE. Bust to

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left, laureate, with drapery round the neck; ℞. Garnished and crowned shield quartered with arms of England, Scotland, and Ireland; legend, CONVENIENT CHANGE. 1651. Unique; in the British Museum Collection. — The date is not correct; the coin was probably a private pattern, made in 1658, the type being copied from Simon's crown.

Silver impressions of Ramage's Pattern Farthings of Cromwell sometimes occur. All these Pattern pieces by Ramage are rare. The latest prices realized for specimens at the Murdoch Sale (1903) were as follows: 1651 Half Crown £ 25; Shilling £ 19 and £ 20; Sixpence £ 2.4.0; Cromwell Farthings, from £ 2.4.0 to £. 15 according to types.

As Ramage did not die until 1662 and the ℞. THVS·VNITED·INVINCIBLE· occurs on Charles II'.s early Farthings, we may presume that Ramage is the Engraver of this first issue of Charles II. Farthings. One of these is even signed R. under the king's head. Montagu describes five types of Pattern Farthings, two of which are dated 1660: —

CHARLES II. 11. Æ. *Pattern Farthing.* Mm. rose; SVCH·GOD·LOVES, lozenge in legend, Crowned bust of Charles II to left; beneath, R.; ℞. Mm. rose, THVS VNITED INVINCIBLE, lozenges in legend, Three pillars linked, surmounted respectively by a cross, harp and a thistle (Mont. n° 3).

12. Æ. *Pattern Farthing.* Obv. As last, but no R beneath; ℞. TRVTH AND PEACE. A rose crowned between C R crowned; under the rose, the date 1660 (Mont. n° 4).

13. Æ. *Pattern Farthing.* Mm. rose; CAROLVS·II·REX, mullet after CAROLVS, and after II, lozenge after REX. Crowned bust of Charles II. to left; ℞. Mm. rose, THVS·VNITED·INVINCIBLE, type of the three pillars as on n° 11 (Mont. n° 5).



Pattern Farthing of Charles II.

14. Æ. *Pattern Farthing.* No legend, Three pillars linked, surmounted respectively by a cross, harp, and a thistle; at sides C—R crowned; above, crown; ℞ same type (Mont. n° 6).

15. Æ. *Pattern Farthing.* 1660. Mm. rose; TRVTH·AND·PEACE mullet after TRVTH, and after AND, lozenge after PEACE, expanded rose under crown between C—R crowned; below, the date 1660;

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℞. Mm. rose, THVS·VNITED·INVINCIBLE, type of the three pillars (Mont. n° 7). Also one dated 1661.



Pattern Farthing of Charles II, 1660.

These Pattern Farthings exist also in silver, and there are varieties.

A series of Bristol Farthing Tokens, dated 1652, 1660 and 1662 are probably by Ramage and not by Rawlins. They are signed **R** on obv. Boyne describes eight varieties. The same type was struck also in 1670, but without the engraver's initial.

By Ramage are possibly also Farthing Tokens of Gloucester, Oxford, and London (Broad St., Houndsditch, St. Paul's Churchyard, and the Wardrobe) which are usually given to Rawlins.

Ramage was of British origin : the name is common enough in Scotland.

BIBLIOGRAPHY. — Hawkins, *Silver Coins of England*, 1887. — H. W. Henfrey, *Numismata Cromwelliana, Coins, Medals and Seals of Oliver Cromwell*, London, 1877. — Montagu, *Copper Coins of England*, London, 1893. — Crowther, *A Guide to English Pattern Coins*, London, 1887. — *H. Montagu's Sale Catalogue*, 1896. — *Murdoch Sale Catalogue*, 1903 — Boyne, *Traders' Tokens of the seventeenth century*, Williamson's edition, 1889, I, p. 241.

RAMBAUD, JOSEPH PIERRE (*French*). Contemporary Sculptor, born at Allevard (Isère); pupil of Irvoy, Jouffroy and Chapu. He is the author of numerous Portrait-medallions ; some were exhibited at the Paris Salon : 1880. Mme C***; — 1885, Mon ami Félix, etc.

RAMBAUD, Mlle MATHILDE (*French*). Contemporary Modeller, born at Nantes; pupil of Falguière. She has exhibited Portrait-medallions at the Paris Salon.

RAMEL, BÉNÉDICT. *Vide* **BENEDETTO RAMELLI**.

RAMELLI, BENEDETTO (*Ital.*). A native of Ferrara, Damaskeener, Embosser and Engraver in precious stones, who worked also at Paris, and resided *circ.* 1530–1535 at Lyons In 1538 he executed a Portrait-medallion of Francis I., King of France; it is thus described by Rondot: FRANCISCVS·I.D.G.FRANCOR.REX. 1537 (size: 124 mill.). Ramelli was paid 300 Livres tournois for this work. There are replicas slightly modified, of this medal.

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After Francis I.'s death, one of the singers of his chapel appropriated to himself this medallion by changing the date into 1547. He had casts made, which he signed : **P : AMSTERDAM : CANTOR : REGIVS : FACIEBAT.** A specimen is in the Munich Cabinet.

Ramelli's damaskeen work is justly famous, but the medallion of Francis I. is rough in execution and of mediocre modelling.

BIBLIOGRAPHY. — Rondot, *Médailleurs lyonnais.* — Rondot et De La Tour, *op. cit.*

RAMER, ADAM (*Belg.*). Mint-master at Namur, in conjunction with Jacques de Hellemmes, 16. July 1425 to 18. May 1426.

RAMIER, SÉBASTIEN (*French*). Mint-engraver at Paris, and Medallist, *circ.* 1659-1665. He engraved medals and jetons with the bust of Queen Anne of Austria, 1659.

RAMM, THOMAS (*Germ.*). Mint-master at Riga, 1535 (?)-1547-1557. He signed : **T.R.**

RAMOS, MANUEL DE MORAES DA SILVA (*Port.*). Mint-master and Engraver at Porto, during the third quarter of the nineteenth century. Arrested on suspicion of having forged banknotes, he retired to Covilha, where he spent the last years of his life, and died, 26. September 1872.

Ramos engraved a number of medals, amongst which : Visit of the King and Queen to Porto, 1852 ; — Royal Humane Society Medal, 1852 ; — Presentation Medal to the King of Italy, with bust of Charles Albert, 1854, etc.

BIBLIOGRAPHY. — A. C. Teixeira de Aragão, *Descripção geral e historica das Moedas cunhades em nome dos Reis, Regentes e Governadores de Portugal.* Lisboa, 1874.

RAMSAUER, GEORG (*Germ.*). Mint-master at Munich, 1435.

RAMSAY, PATRICK (*Brit.*) was executed at Edinburgh in 1567, with Andrew Murray, for having imported false Hardheads.

RAMSET, BABAJI (*Ind.*). A native Indian Coin-engraver, who was employed at the Bombay Mint, from 1845 to 1867.

RAN *Vide* **RANCETTI** *infra.*

RANARY, PALAMÈDE (*French*). Mint-master at Marseilles, 1593.

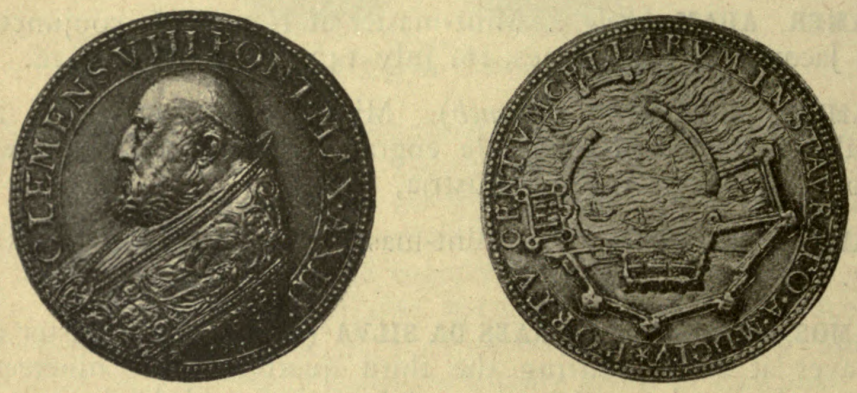
RANC. *Vide* **RANCETTI.**

RANCETTI, GIORGIO (*Ital.*). Florentine Goldsmith and Medallist (*circ.* 1550-1611). He was first employed at the Medicean Court, and in 1594 he removed to Rome, where he was appointed

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Engraver of coins to Pope Clement VIII. He remained in office, under Clement VIII.'s second successor, Paul V., until 1611.

This artist executed no less than twenty-five medals of Clement VIII., and one of Paul V., which dates from the last year of his life. These medals are : *Clement VIII.* (1592-1605): 1. ℞. ANNONA PVBLICA. Female figure to l., holding three ears of corn and cornucopiae (signed on obv. **GIOR.RAN.**); — 2. AB.ORIGINE.MVNDI.



Restoration of Civita-Vecchia, by Giorgio Rancetti.

CIↃ.IↃ.XCIIII. Abel sacrificing; — 3. ℞. CONSECRATIO. Pope consecrating an altar (commemoration of the Consecration by Clement VIII. of the Grand Altar in St. Peter's, Rome, 26. July 1594): — 4. ℞. EXVRGAT D.ET.DISSIP.INIM.EIVS. The Pope handing a standard to a warrior (On 4. June 1594 the Pope invested Giovanni Francesco Aldobrandini, captain-general of the Church, with the command of the Papal army starting for Hungary); — 5. ℞. ET.NON.POENITEBIT EVM·CIↃ.XCIII. Melchizedek and Abraham (signed on obv. **GIOR.RAN.FIOREN.**); — 6. RVTHENIS.RECEPTIS. CIↃ IↃ.XCVI. The Pope receiving two Russian bishops (signed on obv. **GIORGIO.RAN.**); — 7. Obv. Bust to l. with different legend, otherwise as n° 3 (unsigned); — 8. ℞. FERRARIA.RECEPTA. View of the city of Ferrara (signed on obv. **GIOR.RAN.** "This medal was struck to commemorate the reversion of the Duchy of Ferrara to the Pope on the death of Alfonso II. d'Este and of the Pope's entry into the city on May 8th, 1598. The fact that the artist was unable to devise anything else for the reverse than a view of the city surrounded by its walls, which is besides altogether paltry and utterly devoid of monumental character, is significant of the poverty of the period in artistically effective ideas. We must, however, do our master the justice to admit that all his reverses do not show the same insignificance and poverty of thought. Where he has to depict papal ceremonies, however, and allegories of Peace, the Faith, and subjects of the like nature, he errs, as a rule, in overcrowd-

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ing the compositions with tiny figures, and thus making them confused, or else satisfies himself with one stiff figure borrowed without scruple from the allegories which the painting and sculpture of his day produced in thousands upon thousands" (*Corn. von Fabriczy, Italian Medals, Engl. edit.* p. 194); — 9. ℞. FERRARIA. RECVPERATA. Type as n° 8 (obv. signed : **GIOR.RANC.**); — 10. ℞. FERRARIA · RECVPERATA. General, standing to r., handing the city's keys to a cardinal (obv. signed : **GIOR.RAN.**); — 11. ℞. EGO · VOS · REFICIAM. Christ blessing pilgrims kneeling in front of the Holy Gate; in ex. : M.D.C. (signed on obv. **GIORG.R.**); — 12. ℞. IVBILEI · INDICTIO. The Pope enthroned causing the Jubilee to be proclaimed; ex. : AN.M.D.C. (signed : **GIOR.RAN.**); — 13. ℞. LAVDATE · NOMEN · DOMINI. Angel holding olive-branch above a throng of pilgrims entering through the Holy Gate; beneath : MDC.; — 14. ℞. INTROITE · IN EXVLTATIONE. The Pope kneeling in front of the Holy Gate with his flock; beneath : A · MDC.; — 15. ℞. ANNO · IVB · MDC · PORTAM · SANCTAM · APERVIT · CLAVSITQUE. The Holy Gate walled up; — 16. ℞. ABSOLVTO · ANNO · IVBILEI. The Pope, accompanied by prelates, about to wall up the Holy Gate; ex. : ↀCI.CIↃ (N°s 12-16 all refer to the celebration of the Jubilee year 1600); — 17. ℞. VELLINO · EMISSO · A · MDC. Bridge on the Vellino, near Rieti; — 18. ℞. PAX · ET · SALVS · A · DOMINO. The Church, as Peace, setting fire to a heap of arms; ex. : M.DCI. (Allusion to the Peace contracted in 1601, by the intervention of cardinal Aldobrandini, between Henry IV. of France and Duke Charles Emanuel I. of Savoy); — 19. ℞. VNVS · DEVS · VNA · FIDES. Religion, crowned, standing to left; beneath : M · DCII; — 20. Type of n° 18, but with date, AN.XI on obv.; — 21. ℞. SALVA NOS DOMINE. Christ asleep in the storm; — 22. ℞. DA · QVOD · IVBES. The Pope with his flock kneeling before Christ; beneath : MDCIII; — 23. ℞. VNVS · DEVS · VNA · FIDES · MDCII. Religion (signed on obv. **GIOR.R.**); — 24. ℞. PORTV · CENTVM · CELLARVM · INSTAVRATO · A · MDC · IV. Civita-Vecchia harbour (signed on obv. : **GIOR.RAN.**; *illustrated*); — *Paul V.* (1605-1621). Medal, signed **G.R.** and dated from the sixth year of his pontificate.

Most of these medals are 33 mill. in diameter, but others vary from 32 to 42 mill.

Rancetti was Engraver of the coins at the Zecca from 1594 to 1610.

In contemporary documents, his name occurs as **GIORGIO DI ANTONIO RANCETTI**. He appears to have been a clever Goldsmith, and to have been entrusted with important orders from the Pope and the pontifical Court.

BIBLIOGRAPHY. — A. Heiss, *Les Médailleurs de la Renaissance. Florence II.* — Armand, *op. cit* — I. B. Supino, *op. cit.* — Bolzenthal, *op. cit.* — Blanchet, *op. cit.* — *Sale Catalogues.*

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RANTWIC, BERNARD (*Germ.*). Goldsmith and Medallist, who worked in London, in the first half of the sixteenth century. "He



Sir Richard Shelley, 1577.

made", says Mr. Grueber, "medallic portraits which were cast and afterwards chased." The only two which have come under my notice

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are : Sir Richard Shelley, 1577; signed on obv. **BERN.RANTWIC.F.** (*illustrated*); — Cardinal Prince Federico Cesi, founder of the Academia dei Lincei; signed : **B.RANT.** (in Mr. Max Rosenheim's collection). The Murdoch specimen of the Shelley medal realized £ 28.5.0.

BIBLIOGRAPHY. — Franks and Grueber, *Medallic Illustrations* &c.

RANISCH, JOHANN (*Germ.*). Medallist at Dresden, latter end of the seventeenth century. He worked principally for Duke Maurice William zu Zeitz, of whose reign exist some commemorative medals by this Engraver. He is said to have signed his medals : **I.R.**

BIBLIOGRAPHY. — Bolzenthal, *op. cit.*

RANKIN (*Brit.*). A London Die-sinker, *circ.* 1820, in which year he signed two medals, one on the Accession of George IV., and another on the Return of Queen Caroline to England, 5. June, 1820. The work is mediocre.

RANOTTE, ANTONINE (*French*). Widow of the Mint-master Bourge, and herself acting as Mint-master at Chambéry, in 1572, with the letters **BB** as her special mark.

RAOULIN, CHARLOT (*French*). Goldsmith and Seal-engraver to King René of Anjou (1408-1450). His son, *Antoine R.*, and another member of the same family, *Guillemin* or *Guillaume R.*, also worked as Seal-engravers to the Sicilian King. Charlot Raoulin is supposed to have engraved coin-dies for René (*circ.* 1440-1448). Blancard ascribes to this Engraver the execution of the gold Florin of Provence with the effigy of St. Magdalene.

BIBLIOGRAPHY. — Lecoy de la Marche, *Les Sceaux*. — N. Rondot et H. De La Tour, *op. cit.*

RAPHAEL (RAFFAELE SANZIO) (*Ital.*). Celebrated Painter, Sculptor, and Architect, born at Urbino, in 1483, died at Rome from fever, which he caught in the excavations in 1520. He studied under Perugino, visited Florence in 1504 and chiefly lived there till 1508, when at the bidding of Pope Julius II he went to Rome, where he spent the rest of his short life and founded a school, from which issued many eminent artists.

Raphael has left behind a number of masterpieces : the Dispute of the Holy Sacrament, the Transfiguration, the frescoes in the Sallae and Loggie of the Vatican, admirable Portraits and Madonnas which have become classical. His works were the fruits of the study of the masters that preceded him, particularly Perugino and the Florentines, and perhaps only towards the end of his career might his work be called his own.

The influence of this great artist, who has been called the most perfect of the Italian Masters, made itself widely felt in every

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domain of art, not excluding that of the medallist. No medals or designs for medals can be directly traced to him, but the famous Medallists and Coin-engravers, his contemporaries, who were with him working for the Papal Court, borrowed from his style that keen observation of nature and study of her beauties, as seen from the point of view presented by the artist's own idea and feeling.

BIBLIOGRAPHY. — *Vasari*, III, &c.

RAPIN, AIMÉE (*Swiss*). A Genevese Sculptor and Medallist, whose excellent work in various directions has brought her name in evidence among contemporary Swiss artists. She has exhibited more than once already at the Paris Salon, and also at Berlin and Munich. In portraiture she has been very successful. By her are several beautifully modelled Portrait-medals; amongst



Johann Sebastian Bach.

which : E. Naville; — Raoul Pictet; — Jules Salmson ; — J. S. Bach (*illustrated*); — Dr Reverdin ; — Count Szymanowski, etc.

BIBLIOGRAPHY. — *The Studio*, XXVIII, p. 147.

RAPPOLT, HANS (*Germ.*). Mint-master and Engraver at Breuberg (Erbach), 1622-1623.

RAPUSCH, or **RAPPOST, HEINRICH** (*Germ.*). Goldsmith and

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Medallist, who was working for the Court of Berlin, and appointed there in 1579 for a term of ten years. He died at Wolfenbüttel in 1616. His monogram **H R** occurs on a medal of inferior work,



John George of Brandenburg and Consort.

dated 1588, representing John George of Brandenburg and Christian I. of Saxony, both with their consorts (obv. *illustrated*; Berlin). This medal is catalogued under Hans Reinhard Junr by Dr Pick. Similar, unsigned medals of John George and Joachim Frederick are no doubt by this Engraver, says Erman.

The name of this artist occurs also under the forms *Rappuss*, *Rappusch*, *Rappusen*, *Rappost*, and *Rappes*.

Domanig states that there were two goldsmiths and medallists of the name of Heinrich Rapusch or Rapost, father and son.

P. J. Meier ascribes to Rapusch also an oval Memorial medal of Henry Julius, Duke of Brunswick, Coadjutor of Halberstadt, 1613 and another of the latter's consort, Duchess Elizabeth, but on the other hand Erbstein thinks the John George and Christian I. medal is by Hans Reinhard Junior.

Dr Pick further gives to Rappost a Portrait-medal of Frederick Ulrich, Duke of Brunswick-Wolfenbüttel, 1615, in the Gotha Museum, and another of the same Duke, 1613, is described in Hamburger, *Münzen u. Medaillen-Sammlung des Hern Dr Antoine Feill*, Hamburg, II, 1908, lot 1456.

Bibliography. — Erman, *Deutsche Medailleure*, p. 73. — Menadier, *op. cit.*, nº 81. — Meier, *Untersuchungen über die Medaillensammlung des Herzogl. Museums in Braunschweig*, Blätter für Münzfreunde, 1896, pp. 2038-62; 2069-72. — Prof. Dr B. Pick, *Catalogue of the Medals in the Kunstgewerbe-Austellung at Dresden*, 1906. — Domanig, *Die Deutsche Medaille*, 1907.

RARONE (*Ital.*). A medal of Ruggiero Settimo, 1848; Rℒ. INDIPENDENZA E LIBERTA is ascribed by signor Ratto to this Engraver, whose name is otherwise unknown to me.

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RASETO, JOHANNES DE (*Ital.*). Mint-master at Nyon, 1407-1410.

RASCHKE, PAUL (*Germ.*). Mint-engraver at Breslau, 1572; he died about 1586, in which year his widow's name for the first time occurs in official documents.

RASIÈRES, GÉRARD DE (*Belg.*). Mint-master-general for Brabant, 1582.

RASIÈRES, ROMBAUT DE (*Belg.*). Seal-engraver and Die-cutter at the Mint of Antwerp, *circ.* 1599-1600. In 1599 he was commissioned to model in wax three medals with the effigies of the Archdukes, three of which were to represent them enthroned; to these a fifth was added later on. Pinchart suggests that they were Patterns for Coins.

This Engraver is also the author of two jetons issued for the Inauguration of the Infanta Isabella and Archduke Albert, and of the Seals and Counter-seals of Brabant used by the Archdukes, and erroneously attributed to Jacques Jonghelinck.

Rombaut de Rasières prepared in 1599 models and puncheons for the Archdukes' coinage, such as the pieces of 50, 40 and 20 sous, and the Double and Single Ducats, for the mints of Antwerp, Bruges and Maestricht.

Vredius mentions a Theodore de Rosiers (probably R. de Rasières), whom he praises as a clever Silver Chaser.

BIBLIOGRAPHY. — A. Pinchart, *Biographies des graveurs belges*, Rev. belge num., 1855, p. 379.

RASNÁ, GEORG DER AELTERE VON (*Bohem.*). Mint-engraver at Kuttenberg, from *circ.* 1557 until his death in 1599. He also worked for the Mints of Joachimsthal and Prague. By him are coin-dies and also medals of Rudolf II.; — Christoph Putz von Kirchamegg, 1584; — Elizabeth Schlick, countess Bassano, 1578; — Matthias Thalmann, 1595; — Religious medals, etc.

BIBLIOGRAPHY. — E. Fiala, *op. cit.*

RASNÁ, LUDWIG CARL VON (*Bohem.*). Mint-master at Kuttenberg, *circ.* 1565-1579; privy-mark, eagle's head. In 1565 he supplied new coin-dies for the Prague mint.

RASOIR, JEAN (*Belg.*). Mint-master at Ghent, in conjunction with Pierre de Haulteville, 1426.

RAST, PETER. *Vide* **JOHANN PETER RAST.** Mint-master at Stuttgart, 1746-1762.

RASPAGGIARI. *Vide* **RUSPAGGIARI.** Medallist of the third quarter of the sixteenth century.

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RÅSTRÖM, GUSTAV (*Swed.*). Die-sinker, whose initials **G.R.** occur on a medal of Charles XV. of Sweden, issued as a Prize Medal of the Swedish Hunters' Society, founded 1830.

RAST, JOHANN PETER (*Germ.*). Mint-master at Stuttgart, 1746-1762. His initials **I.P.R.**, **P.R.** or only **R** occur on coins issued by him. A Thaler of Duke Charles Eugene of Wurtemberg, 1760, is signed **P.R.**

RASTOUX, HENRI (*French*). Contemporary Sculptor, born at Nismes (Gard); pupil of J. Félon. At the Paris Salon of 1883 he exhibited a Portrait-medallion of a Lady.

RASUMNY, FÉLIX (*Russ.*). Sculptor and Medallist, born at Sebastopol (Russia) in 1870; settled in France at an early age; entered the Ecole des Arts décoratifs, Paris, to study drawing and sculpture under the direction of Prof. Gauthier and Aimé Millet, and, later, learned medal-engraving with Paulin Tasset.

He first exhibited at the Salon in 1887, sending in that year several Portrait-medallions of children, and a Medal of the Virgin, which was very successful. At the Universal Exhibition (1900) he obtained a Silver medal, and he was again rewarded in 1906 (Æ Plaquette).

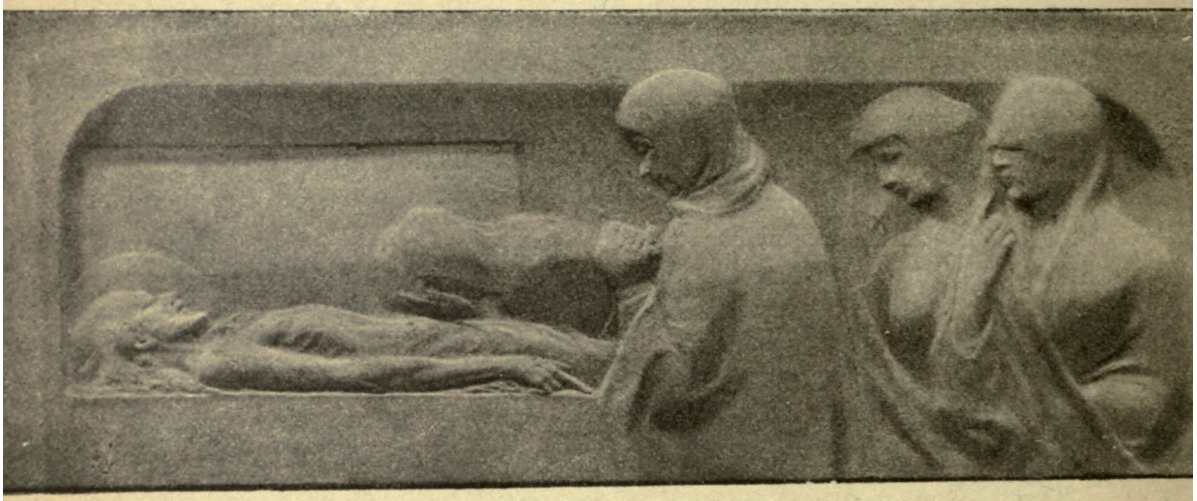
This artist contributed not a little to the vogue of the medal as an article of jewellery. He has executed a great number of artistic and religious medals, Prize medals for Sports, Automobilism, Music, Photography, etc., the medals for which were made in connection with the Paris firm of A. Duseaux & Co.

Among Rasumny's best productions are: La Pensée; — Spring; — Flora; — Christ; — Virgo; — Vierge au Lys; — Marriage medal; — Ophelia; — Night; — St. George, and many portraits.

I have noted the following medallic works by this artist in the Paris Salon Catalogues: 1890. Two medals, metal; — 1891. Concours hippique, silver medal; — Head of the Virgin, bronze; — Three Portrait-medallions of Children; — 1892. Eleven medals and medallions in silver and bronze; — 1893. St. Michael; — M. R. D***; — Christopher Columbus; — Concours nautique; — Head of Christ; — La Gloire; — Concours des Coureurs; — St. Thomas Aquino; — Vierge du Rosaire, after Lorenzo; — M. S. A.***; — Mme M. D***; — Mme Rasumny; — St. Hubert; — Notre-Dame de Lourdes; — 1894. M. J. P***; — Mme S. R***; — 1895. M. S. A***; — Symphonie pastorale; — Portrait of a Child, J. R***; — M. J. R***; — M. L. D***; — M. A. D***; — M. Pavlasky, poet; — Plaquette, Ste Geneviève; — Medal, Notre-Dame-de-Lourdes; — Medal, S. C. de Jésus; — Head of Virgin; — 1896. Head of Virgin; — Médaille d'Escrime; — Plaquette Medallion, Mme K***; —

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Medal of the Exhibition of French and Russian Artists ; — Plaquette, Madonna, for Christening ceremonies ; — M. K***, plaquette ; — Medal of the Choral Society, Lyre de Belleville ; — Plaquette, Le Rêve ; — Mme R***, plaquette ; — Diana, medal ; — 1897. Madonna ; — Music ; — Firemen's Medal ; — Christening Medal ; — Diana, bronze medallion ; — Diana, hunting medal ; — Joan of Arc ; — Spring ; — St. George ; — Music ; — Mme la Comtesse de Abaunzau ; — Portraits of Messrs Dreyfus, Charles and Louis ; — Head of Republic ; — 1898, M. Piel ; — M. Dubuisson ; — M. Adler ; — Mater Divina ; — Virgo ; — Virgin : *Ave Maria* ; — St. Catherine ; — Joan of Arc ; — Head of Republic ; — Flora ; — Spring ; — 1899. Joan of Arc ; — St. George ; — Virgo ; — Vierge au lys ; — Head of Christ ; — First Communion ; — St. Catherine ; — Flora ; — Thought ; — Love ; — Psyche ; — Coquetterie ; —



Holy Women at the Sepulchre.

Cyrano de Bergerac ; — Parisienne ; — Ophelia ; — Marguerite ; — 1901. Plaquette, Communion de St. Jean ; — Plaquette, Regina Virginum ; — La Rose ; — La Vague ; — Nébuleuse ; — Eve ; — Bacchante ; — Rifle Meeting Medal ; — Cyclists' medal ; — Prize Medals for Horticulture, Agriculture, Photography, etc. ; — The French Republic ; — St. Hubert ; — Ave Maria ; — Eve and Bacchante ; — Music ; — Ecce Homo ; — St. Anthony of Padua ; — 1905. 32 Medals, Plaquettes, and Portrait-medallions ; — 1906. 16 Plaquettes and Medals, etc. ; — 1907. Four Portrait-plaquettes ; — Three Plaquettes, The Holy Family ; — Holy Women at the Sepulchre (*illustrated*) ; — Justice ; — La Liseuse ; — Les trois Ages ; — Study of a young girl, bronze medallion ; — 1908. The French Republic ; — Mme Rasumny ; — Mlle Rasumny ; — M. L*** ; — M. S*** ; — Contemplation of the Virgin ; — Art, Science and Industry ; —

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Messrs Duseaux & Co have published the following productions by Rasumny: Patria; — République française; — Sapeurs-Pompiers, — République génie; — Génie au mérite; — Musique; — Encouragement aux Sports; — Au mérite; — La Musique; — Le Tir; — Encouragement au Tir; — Cyclisme; — Automobilisme; — Gymnastique et Tir; — L'Escrime; — L'Etude; — Au Mérite (avec Soleil Levant); — L'Industrie; — Horticulture; — Agriculture; — Elevage-Agriculture; — Secours mutuels, Epargne; — Photographie; — Victor Hugo; — Art musical; — Les Arts; — Pêcheur à la ligne; — Régates; — Sports nautiques; — Industrie; — Encouragement à l'Agriculture (with bust of Olivier de Serres); — Diane; — Race canine; — Race chevaline; — Lyre; — Minerve; — Les Sciences; — Le Tireur; — Tir et Instruction militaire; — Gymnastique; — Tir et Gymnastique; — Colombophilie; — Les Coureurs; — Gloria; — Course pédestre; — République Cérès; — Ste-Cécile; — La Musique; — Horticulture; — Cérès enseignant l'Agriculture; — Au mérite; — Sapeurs-Pompiers; — Encouragement au Tir; — Encouragement aux Sports; — Les Arts; — La Musique; — Pêche à la ligne; — Sport nautique, etc.

At the Paris Salon, 1909, Rasumny exhibited a frame of Portrait-plaquettes in oxidized silver, and one in ivory.

M. Rasumny is a clever artist and an industrious worker.

BIBLIOGRAPHY. — *Information supplied by the Artist.* — *Catalogues du Salon.*

RASZA, JAN Prof. (*Pol.*). Medallist and Sculptor, residing at Krakau; a pupil of the late A. Scharff. By him are: Portrait-medal of Ladislaus Bartynowski, archaeologist and numismatist, 1906; — Nicolaus Rev von Naglowice, poet; — Portrait-plaquette of Wilhelm Creizenach; — Portrait-medal of Eliza von Orzezko, 1906, etc.

RAT (*Germ.*) Mint-master at Ratisbon, *circ.* 950-976.

RATHAUSKY, HANS (*Austr.*). Contemporary Sculptor and Medallist of Vienna, who exhibited at the Frankfort Medallists' Exhibition, 1900, a cast Portrait-medallion, and minor decorative works.

RATHS, WILHELM (*Germ*). Mint-master at Danzig, 1753-1754. His initials **W. R.** occur on the coins.

RAUCH, CHRISTIAN (*Germ.*). An eminent Sculptor and Modeller of Berlin (1777-1851) who is best known by his Statues in bronze of Blücher, at Breslau (1820), and Berlin (1826); A. N Franke, at Halle; Dürer, at Nuremberg; Monument of Maximilian I., at Munich; Equestrian statue of Frederick the Great (1839-1851), at Berlin; bronze statues of Generals Gneisenau and York, Kant at Koenigsberg, and Thaer at Berlin. Of these works Fortnum says

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that they "are marked by great truthfulness and individuality, harmoniously proportioned and ably grouped, but wanting high ideal aspiration in subjects beyond the range of monumental portraiture".

His busts of the Grand Duchess Louise of Weimar, and of Goethe, served for A. Bovy's medals of these two personages, and Brandt's medal of Alexander von Humboldt was also modelled by Rauch. Other medallists who were working at Berlin at the same time as Rauch copied his bronze works on their medals, and among them the most conspicuous are Gottlieb Goetze, Karl Pfeuffer, and J. Karl Fischer.

BIBLIOGRAPHY. — Fortnum, *Bronzes in the South Kensington Museum*. — Bolzenthal, *op. cit.*

RAULT, LOUIS ARMAND (*French*). Contemporary Chaser, Sculptor, and Medallist, born at St. Calais (Sarthe); pupil of the Paris Schools of Arts. He has been for the last 25 years connected with the firm of Boucheron, in Rue de la Paix, for whom he has executed numerous jewels, and statuettes in gold, silver and steel. Some of these works have been acquired by the State and are on exhibition in the Luxembourg (Paris) and provincial museums. At the Luxembourg Museum there is a work by him in gold, repoussé and chased,



Marriage Medal, by Rault.

"The Crab and the Siren"; at the Museum of Decorative Arts, a Bas-relief in silver, cast and chased, The Birth of Pegasus, etc.

Among Rault's medallic works I may mention: The Holy Family (a large oval medal in gold repoussé and chased); —

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Meissonnier (Portrait-plaquette of the painter, issued as a presentation piece from his friends and admirers ; also in gold, repoussé and chased). These medals were cut direct in the metal without the aid of any machinery.

At the Salon of 1901 he exhibited : Marriage Medal (*illustrated*) ; — Head of Bellona ; — Plaquettes representing Animals ; — Heads of the more important Kings of France, etc. ; — 1902. Chiens de chasse, plaquette ; — 1904. Plaquette commemorating the Jubilee of the " Moniteur des intérêts matériels " ; — Combat de Cerfs ; — Birds, etc.

BIBLIOGRAPHY. — *Information kindly supplied by the Artist.* — R. Marx, *Médailleurs français*, 1889. — *Catalogues du Salon*, 1884-1906.

RAUM, ALFRED (*Germ.*). Contemporary Sculptor, residing at Berlin, who exhibited a Christening medal at the ' Berlin Kunst-Ausstellung', 1907.

RAUSCH, HANS (*Germ.*). Mint-engraver at Breslau, 1669, 1681.

RAVASCHIERI, GERMANO (*Ital.*). Director of the Mint at Naples under Philip II., and successor to his father, Giovanni Baptista. He may have engraved some of the dies of the coins for which he is responsible, and which are signed : **GR.**

RAVASCHIERI, GIOVANNI BAPTISTA (*Ital.*). Director of the Mint at Naples, 1525-1560. His initials **I.B.R.** (**IBR**) occur on Neapolitan coins of Charles V. and Philip II., 1554, and other dates: Ducats, Half Ducats, Carlini, Tari, etc. Some of the currency he was responsible for was engraved by Ennece (*q. v.*).

RAVEMANN, FRAU (*Germ.*). Medallist of the first half of the eighteenth century, by whom is a Portrait-medal of Prince Elector Frederick Augustus of Saxony, commemorating the Retreat of the Swedes from Saxony, 1707. Both Ammon and Flad mention her name, but apparently very little is known about her.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Ammon, *op. cit.* — Flads, *Berühmte Medailleurs*, p. 26.

RAVENNA, SEVERO DA (*Ital.*). Gem-engraver of the sixteenth century, mentioned by Pomponius Gauricus, who styles him *sculptor*, *scalptor*, *caelator*, and extols him above all his rivals. King states that " he is probably that pupil of Marc Antonio's who engraved the copper-plates with the monogram **S.R.**". *Vide* **SEVERO.**

BIBLIOGRAPHY. — King, *Antique Gems and Rings*, 1872.

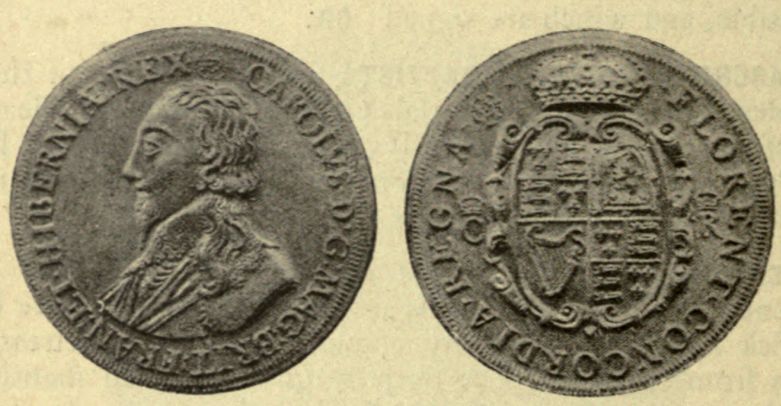
RAVIER, GUILLAUME (*French*). Metal-engraver at Lyons, *circ.*, 1528-1531, where he engraved armorial bearings of that city in copper.

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RAVIER, JEHAN (*French*). Mint-master and warden at Châlons-sur-Marne 1423-4, 1428.

RAWLE, G. (*Brit.*). Schlickeysen-Pallmann mention this name as that of a London Medallist of the second half of the eighteenth century, but I have not come across any medals by him.

RAWLINS, THOMAS (*Brit.*). Medallist, Coin-, Gem-, and Seal-engraver, also a Playwright, born about 1620 (some say 1600), died in London in 1670. He was apprenticed as a Goldsmith and Gem-engraver and is said to have been a pupil of Nicholas Briot, with whom he worked for some years at the Royal Mint. An ardent Royalist, he served both Charles I. and Charles II, undergoing great hardships during the Commonwealth. His earliest dated medal, that of William Wade, is of 1641. On the outbreak of the Civil War, he followed Charles I. to Oxford. In 1643 he was commissioned to cut various dies for medals (Badge of the Forlorn Hope; Meeting of Charles I. and Henrietta Maria at Kineton; Medal of Sir Robert Welch; Taking of Bristol by Prince Rupert), and in the previous year he had engraved a Medal on the Declaration of Parliament, but his signature does not occur on coins until



The Juxon Medal of Charles I., by Rawlins.

1644, when he produced the famous Crown piece, known as the 'Oxford Crown' (description and illustration *infra*) from the view of Oxford which he introduced on the reverse, beneath the ordinary equestrian type. From henceforth the artist appears to have cut most of the dies for the coins minted at Oxford, many of which are signed by him. He was formally appointed Chief-engraver of the mint in the twenty-third year of Charles I. (March 1647-March 1648) evidently after the death of Briot. Between 1642 and 1648 he was actively employed in making Royal badges, as well as medals and badges for the King's adherents.

To the last year of Charles I. probably belongs the artist's famous

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'unique' pattern for a 'five Broad piece', the so-called 'Juxon Medal', which was supposed to have been given by the King on his scaffold to Bishop Juxon as a mark of regard for the attachment and attention he had shewn him. It is now in the British Museum.

On the death of Charles I., Rawlins appears to have fled to France, but in 1652 we find him again in England earning a precarious livelihood by doing die-sinker's work, principally engraving tradesmen's tokens for the towns of Bristol, Gloucester, Oxford, and London, if these tokens, varieties of which are signed **R**, do not belong to Ramage, another Engraver, who was employed at the Mint, and was known as "Farthing-maker in the Tower". From a letter written by Rawlins to John Evelyn for assistance, 27. February 1657, we learn that he was then in extreme distress, and imprisoned for debt in a low prison in London, called the "Hole in St. Martin". Evelyn, who had met the Engraver in Paris, endorsed the letter as being from "Mr. Thos Rawlins... an excellent artist, but debash'd fellow". (Wroth, p. 326).

At the Restoration Rawlins was reinstated in his former place at the Mint, and held it till his death in 1670. He was styled Chief-engraver, while Thomas Simon held the appointment of "Chief Engraver of Arms and Seals". Rawlins had a residence in the Mint. He was married, and Walpole (*Anecdotes*, I, 401) mentions a print of his wife inscribed '*Dorothea Narbona, uxor D. Thomae Rawlins supremi sculptoris sigilli Carol. I et Carol II*; this, says Wroth, was probably identical with the engraving by Anton van der Does in the print room at the British Museum.

On June 15, 1660 (*Cal. State Papers*, Dom. 1660-1, p. 78) Rawlins was ordered to engrave the King's effigies for the coins. He may possibly have designed and engraved in the same year five patterns for copper Farthings of Charles II., which I however prefer to ascribe to Ramage (*q. v.*). Between July 30 and September 24 of that year 1660, Rawlins was engaged in cutting a privy seal for Ireland and five judicial seals for the Welsh Counties. For these six seals he was paid 274 *l.* 2 *s.* 6 *d.* (Wroth, p. 326). In the year of his death, 1670, the artist was preparing new dies for Charles II.

I borrow from Mr. Wroth's monograph on Rawlins (*Dict. Nat. Biog.* XLVII) the following details concerning the Engraver's literary achievements: "Rawlins first comes into notice in 1640, when he published "The Rebellion", a tragedy which is stated on the title-page to have been acted nine days together and divers times since by his Majesty's company of revels. It is 'far from a bad play', though the verse is rather halting and bombastic (Genest, *English Stage*, X, 113-14). The scene is laid in Seville, and a prominent part is taken in the play by the tailors of that city. "The Rebellion" (London, 1640, 4to, reprinted in 'The Ancient British Drama',

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vol. III., and in Dodsley's ' Old English Plays ', vol. XIV) was dedicated by Rawlins to his " honoured kinsman Robert Ducie, esq. of Aston, Staffordshire".

" Two Comedies, both printed after the year of Rawlins' death, are usually assigned to him : 1. ' Tom Essence, or the Modish Life ' (sometimes erroneously attributed to Ravenscroft), a successful play which owes much to Molière's ' Cocu imaginaire ' ; it was licensed for performance at Dorset Garden on 4. November 1676, and printed in 1677, 4to. 2. ' Tunbridge Wells, or a Day's Courtship ', an indifferent comedy, printed in 1678, 4to. A collection of poems called ' Calanthe ' (subjoined to Good Friday, being ' Meditations on that Day ', 1648, 8vo) is signed **T.R.**, initials which Oldys identified with Thomas Rawlins. Complimentary verses by Rawlins are prefixed to ' Messallina ', a tragedy by his friend Nathaniel Richards, and to Lovelace's ' Lucada '" (Wroth, p. 327).

Rawlins signed his coins and tokens with an **R** ; ℞ ; ·**R**· or *℟*.

His medals, which are usually cast and chased, are signed **R** ; — **T.R** : or with his full name.

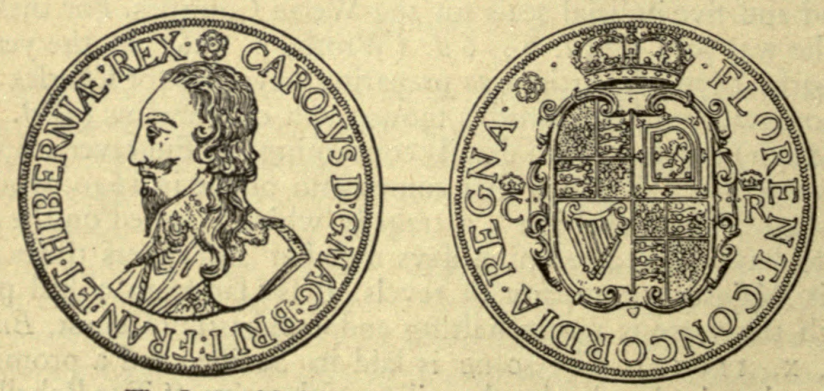
" In technical finish and sureness of touch ", says Mr. Wroth, " Rawlins is inferior to Thomas Simon, the great Medallist of the Commons, yet much of his work is decidedly pleasing and elegant. Evelyn says that he excelled in medals and in intaglios, and in Flecknoe's ' Miscellanies ' there is a poem on that excellent cymelist or sculptor in gold and precious stones, Thomas Rawlins " (Wroth, p. 327).

The following is a list of the artist's principal known works in coins and medals.

COINS.

GOLD. *Charles 1.* Only Pattern Coins.

1. Pattern Sovereign or " Five Broad piece ", the so-called Juxon Medal (*illustrated*). Obv. CAROLVS . D'.MAG'.BRIT'.FRAN'.ET . HIBER-



The Juxon Medal, or Pattern Five-Broad piece*.

* Another reproduction of this Juxon medal is given on p. 38.

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NIAE'.REX. Bust of King to left, bareheaded, in falling lace collar, armour and scarf across the breast.

℞. FLORENT.CONCORDIA.REGNA. The royal arms in high relief on an oval garnished shield, crowned; at the sides C R, both crowned; mm. rose; engrailed border on both sides; edge plain. Weight: 732 grs. Unique. In the British Museum. Purchased for the National Collection by Messrs. Spink and Son at the Montagu Sale (Cat. Nov. 1896, lot 352, realized £ 770).

This fine coin was said to have been presented by Charles I. to Bishop Juxon on the scaffold just before his execution. Its pedigree is well authenticated up to the present day, but the tradition of the occasion on which the King gave the piece to his faithful prelate may or may not rest on the actual fact, as " according to some old authorities the parting present sent by Charles to his son was the " George ", containing his mother's portrait ".

The likeness of Charles I. on the ' Juxon medal ' is very good, but cannot compare with the portraits executed by Briot, after Vandyck.

There is an interesting notice of this coin by Mr. W. J. Webster in Spink's *Numismatic Circular*, V, col. 2059.

2. Pattern Broad. Mm. lis; same type and ℞. legend, as on the preceding coin, but reading on obv. CAROLVS·D'.G'.MAG'.BRIT'.FRA'.ET·HI'.REX. Weight: 178 grs. (*Vide* Montagu Sale Cat., lot 353. — Murdoch Sale Cat., June 1903, lot 286; — Snelling, *Patterns*, Pl. VI, 4 *var.* omitting the value XX, etc.).



Pattern Broad, by Rawlins.

3. Pattern Broad. Mm. plume. Obv. CAROLVS·D'.G'.MAG'.BRI'.FR'.ET·HIB'.REX. Bust of King to left, head bare, in lace collar, armour, scarf across the breast; behind, XX. ℞. FLORENT.CONCORDIA.REGNA. Royal arms on oval garnished shield in high relief; above, crown; at sides C R, not crowned, and small letters. Weight: 152½ grs. (Snelling, *Patterns*, Pl. VI, 4). There are varieties.

4. Pattern Broad. Mm. plume. Similar type and legends to the preceding coin, but on the obv. the bust of the king is crowned and he wears falling collar, not laced, armour and mantle tied on

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shoulder; two inner circles, one plain, the other beaded, and reading BRIT'. for BRI'. Weight: 141 grs. (Snelling, Pl. VI, 5). Only two specimens known.



Pattern Broad, by Rawlins.

SILVER. *Charles I.* 1. Pattern Broad. Same type as the gold Pattern Broad N° 2; (Snelling, Pl. VI, 4 *var.*).

2. Pattern Broad. Same type as the gold Pattern Broad (N° 3), with XX behind head (Snelling, Pl. VI, 4).

3. Pattern Crown, Oxford, 1644. Mm. (obv. only), floreate cross, obv. CAROLVS.D : G : MAG : BRIT : FRAN : ET.HIBER.REX (stops,



Oxford Pattern Crown, 1644, by Rawlins.

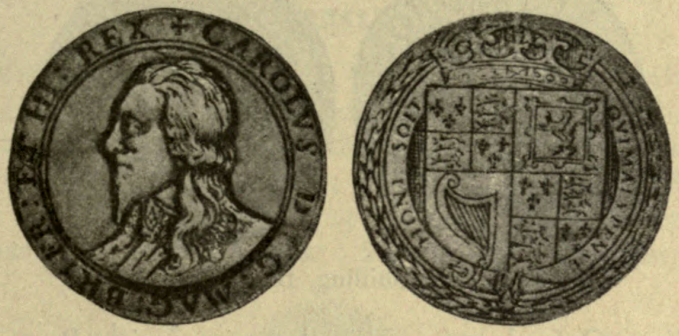
lozenges), king on horseback to left, holding long sword sloping backwards, with the view of the City of Oxford beneath, OXON in minute letters between two steeples; under the horse's off forefoot R (*Rawlins*); Rℒ. EXVRGAT DEVS DISSIPENTVR INIMICI (a large spray of flowers between each word), the "Declaration", RELIG.PROT. LEG ANG.LIBER PARL, in two lines across the field and between double scrolls decorated with flowers and leaves; above, V. and three plumes; below, 1644, the figures of the date curved (Ruding, OXON

Pl. XXIV, 1). Only eleven specimens known (*Vide* Bergne's list in *Num. Chron.*, vol. XVII).

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"This coin is very beautifully executed, with great spirit and attention to details" (Hawkins, p. 319).

4. Pattern *Half Crown* (?) Obv. CAROLVS . D : G : MAG : BR : FR : ET HI : REX. Bust of Charles I. to left, lovelock on left shoulder, in falling lace colour, armour, and scarf across the breast; mm. cross. Rℒ. Royal arms, within the garter; crown above; within a laurel border. Cast and chased. Rℒ. in imitation of engraving. Size : 1.35 or 1.40 in. Æ. and Lead. A specimen in the Montagu Collection had the mm. 1 and was struck on a very thick flan (*Med. Ill.*, p. 373, 266).



Pattern Half Crown, by Rawlins.

5. Pattern *Half Crown* (?) Obv. As last; mm. Lozenge. Rℒ. Royal arms in garnished shield, within the Garter, between the supporters; above, helmet with lambrequins, crown and crest; below, motto: DIEV . ET . MON . DROIT. Size : 1.4 in. Æ. Cast and chased; Rℒ. in imitation of engraving (*Med. Ill* , p. 373, 267).

6. Pattern *Half Crown* (?) Obv. As last, with legend : CAROLVS : D : G : MAG : BRIT : FRA : ET . HIB . REX . FIDE : Rℒ. Full blown rose within a laurel-wreath border. Size : 1.4 in. Æ. Cast and chased; Rℒ. in imitation of engraving (*Med. Ill.*, p. 374, 268).

7. Pattern *Shilling* (?) Obv. Bust of Charles I. to left, as n° 4; legend ending in RX; Rℒ. Royal arms. within the garter, beyond which the garniture of the shield extends; crown above. Size : 1.1 in. Æ. Cast and chased; Rℒ. in imitation of engraving (*Med. Ill.*, p. 372, n° 265).



Pattern Shilling, by Rawlins.

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8. Pattern *Shilling*, Oxford, 1644. Mm. (obv.) plume, ℞. rose, obv. CAROLVS . D : G : MAG : BRI : FR : ET . HIB : REX (stops, lozenges), Bust of the king, to left, crowned, in lace collar and armour; on shoulder, R (Rawlins); ℞. EXVRGAT . &c., "Declaration" RELIG : PROT : LEG : ANG : LIBER : PAR in three lines between two parallel lines; above, three plumes with rosette each side of the outer ones; below, $\cdot\frac{1644}{\text{OX}}\cdot$ (stops, lozenges). An extremely rare coin.



Oxford Pattern Shilling, 1644, by Rawlins.

9. *Shilling*. Oxford, 1644. Similar type, with Bust in figured armour, lion's head on shoulder piece, falling laced collar, scarf looped up in front; R (for Rawlins) on the truncation of the arm, lozenges after words (Hawkins, p. 346, n° 8). A specimen in Miss Helen Farquhar's Collection.

10. *Groat*, Oxford, 1645. Obv. CAROLVS . D : G : M : B : FR : ET : HI : REX. Crowned bust of King to left; behind, IIII; beneath . R. ℞. EXVRGAT . DEVS . DISSIPENTVR . INIMICI. Within compartment, RELIG . PRO | LEG . ANG | LIBER PAR. Above, plume; beneath; 1645. There are varieties (Ruding, Pl. XXIV, n° 10).

11. *Groat*, Oxford, 1646. Similar type with large bust of King dividing legend. There are varieties (Snelling, Pl. XI, n° 15).

12. *Threepence*, Oxford, 1644. Bust like the Groat with lion-headed armour; R (for Rawlins) under the bust; no plume in front mm. lis; legend: MAG . BR . FR . ET . H. ℞. No mm.; legend commencing at side, RELI . PRO . LEG ANG . LIB . PAR · ; date, 1644 (Hawkins, p. 357, n° 2).

13. *Threepence*, signed **R**, with Oxford Obv. and Aberystwith ℞. (Spink's *Num. Circ.*, II, 5 18).

The above are, so far as I have been able to find out, the only signed silver coins known by Rawlins, but I would suggest, from similarity of design and execution, that some of the fine Oxford issues (possibly the fine work "Pound" and "Half Pound") may have been engraved by this artist, who superintended that Mint, although Briot and other engravers may have been responsible for most of the coins.

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COPPER. Rawlins is supposed to have engraved, during the Commonwealth, and after his return from France, in 1652, Town Tokens for Bristol, Gloucester and Oxford, and also to have produced dies for London Tradesmen's Tokens of Broad St., Houndsditch, St. Paul's Churchyard, and the Wardrobe (Boyne, *Tradesmen's Tokens*, ed. Williamson). He is also credited with having engraved Pattern Farthings of Cromwell, which however I prefer to ascribe to Ramage (*q. v.*) as well as Pattern Farthings of Charles II., with similar reverses to the Cromwell Farthings (*Vide* Description of these coins under *Ramage, supra*).

MEDALS.

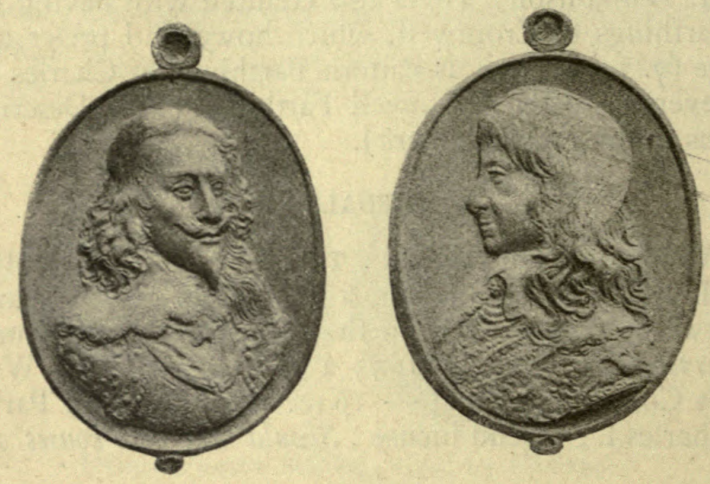
1641. William Wade; signed: **T. R.** *fe*; no R⁄. ; possibly unique (Gotha Museum). This may be a portrait of the William Wade who afterwards commanded in the army of the Parliament, and for his services received in 1653 a grant of lands in Westmeath and King's County, Ireland; — 1642. Declaration of Parliament; Bust of Charles I.; legend incuse: *Should hear both houses of parliament for true Religion and subjects freedom stand*; R⁄. The two houses of Parliament with the King and Speaker; cast and chased; — Battle of Edgehill?; Half-length figure of Charles I.; R⁄. King on horseback; two thin plates united; cast and chased (1·65 × 1·25 in); — 1643. Military Reward, Badge of the 'Forlorn Hope' (*illustrated*). It was issued under a special warrant of the King to the Wardens of the Mint at Oxford, dated May 18, 1643, and was ordered to be worn 'on the breast of every man who shall be certified under the hands of their Commanders-in-Chief to have done us faithful service in the forlorn hope'. Though the badge was ordered to be restricted to this purpose only, the obverse was issued separately to be worn as a memorial of the King; — Military Reward; obv. Busts conjoined to r. of Charles I. and his son, Prince Charles; R⁄. Similar; both sides signed: **T. R.** (1.7 × 1.5 in.); —



William Wade, 1641.

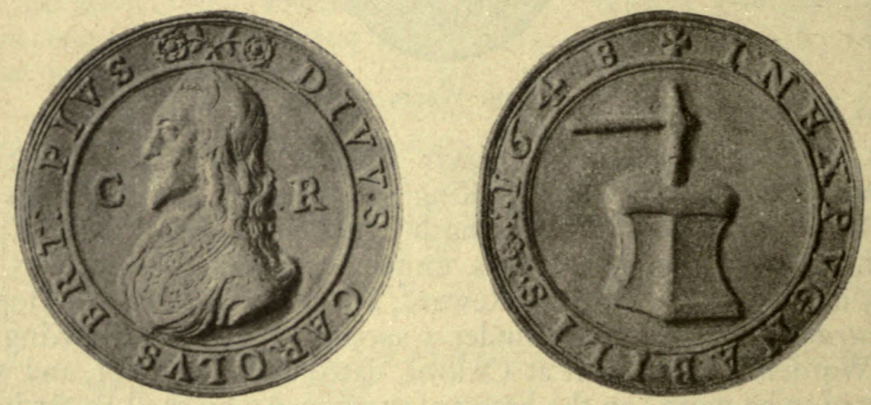
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Sir Robert Welch; obv. Busts conjoined of King and Prince Charles; Rℒ. The Royal standard, etc. (only known from a drawing, accompanying a warrant from the King to Rawlins for making it; — Peace and War; Obv. Bust of Charles I.; Rℒ. Sword and olive-branch; signed : ·R· (1·1 in.) — Meeting of Charles I. and Queen



Badge of the 'Forlorn Hope'.

Henrietta Maria at Kineton; Rℒ. Inscription; signed : ·R· (1·4 in.); — Taking of Bristol by Prince Rupert's forces, 27. July 1643; struck at Oxford (2 varieties); obv. Bust of Charles I.; Rℒ. View of Bristol (*Med. Ill.*, I, p. 307, nos 131 and 132); — 1644. Sir

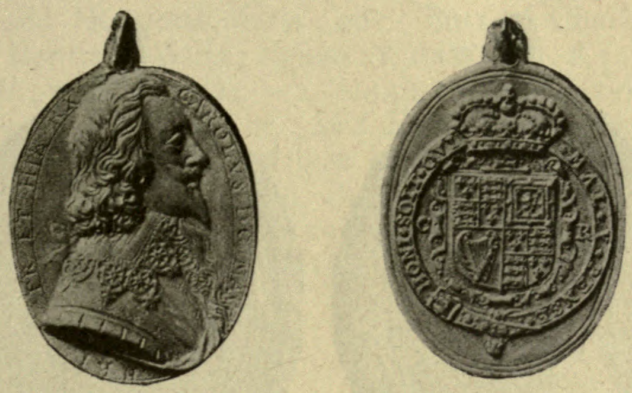


Death of Charles I., 1649.

William Parkhurst (*illustrated* Vol. IV, p. 388); signed : *T. Rawlins. Sculps.* **OXON. 1644.** "There are two examples of this uniface medal in the British Museum, one of which consists of a very thin plate of silver, technically called a shell" (*Med. Ill.*, I, p. 311); — 1645.

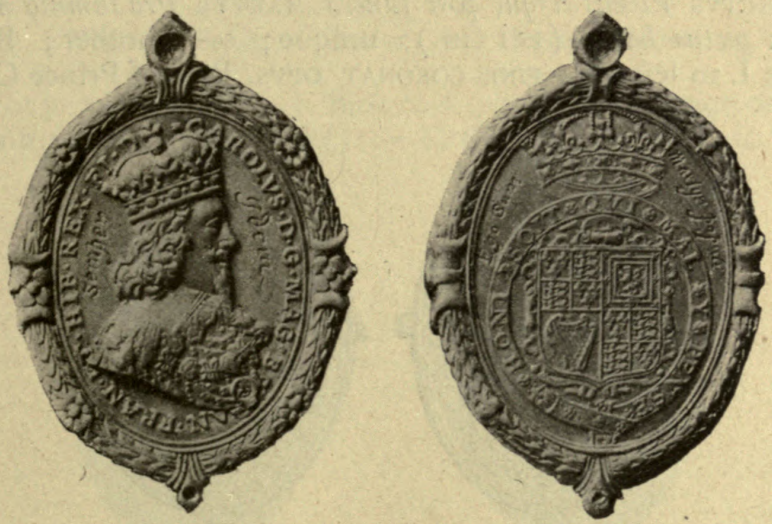
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Chief Justice Sir Robert Heath; signed : R.; — Simon Beal (not signed, but perhaps by Rawlins; — 1647. Thomas Harper; uniface; signed : T. R. (unique); — 1649. Betrothal of Charles Louis, Elector Palatine, and Charlotte of Hesse-Cassel (2 varieties). It is



Memorial Badge of Charles I.

suggested that these medalets (0.85 in.) are possibly by Thomas Rawlins (*Med. Ill.*, p. 339); — Death of Charles I. (*illustrated*); cast and chased; — Another; obv. Bust of Charles I.; ℞. CONSTANTIA CAESARIS IAN. 30. 1648. Salamander amidst flames (1.65 in.).

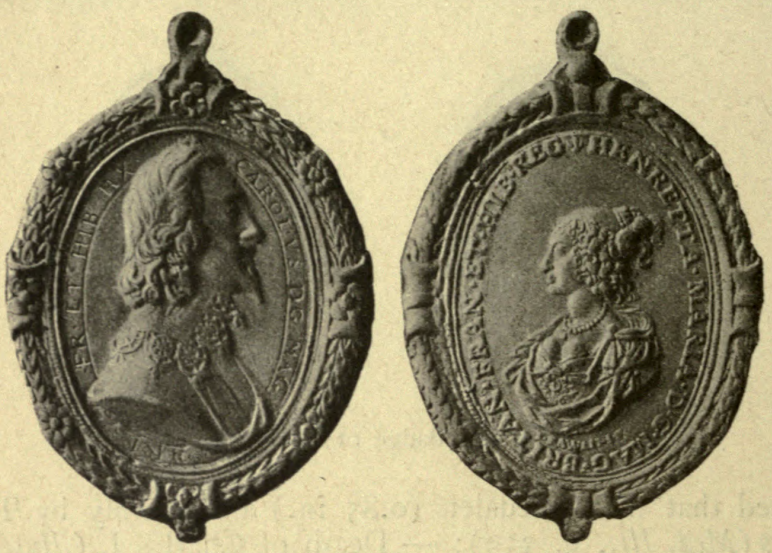


Memorial Badge of Charles I.

Cast and chased, and with a ring for suspension; — Another; obv. Bust of Charles I.; ℞. IMMOTA · TRIVMPHANS. Rock, buffeted by winds, waves and thunderstorms; signed on obv., R. and on ℞. RAWL. F.; — Another; obv. Bust of Charles I., holding in his hand

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a crown of thorns and scroll with motto : CHRISTI . TRACTO ; legend in two circles : JANII : 30 · 1648 . CAROLVS, etc. ; Rℒ. Rock buffeted by winds and waves (1 · 05 in.). This medal, which is cast, was issued to be worn as a memorial of the King ; — Another ; obv.



Memorial Badge of Charles I and Henrietta Maria.

Bust of Charles I., as last ; Rℒ. Inscription engraved : *Jan* : 30 1648. *Qui* SANCTVS *Vivens et qui post funera* MARTYR *Pro tumulo nostrum* CAROLE *pectus habe.* (1 · 1 in.); unique ; — Another ; Bust of Charles I. to left ; Rℒ. FINIS CORONAT OPVS. Bust of Prince Charles,

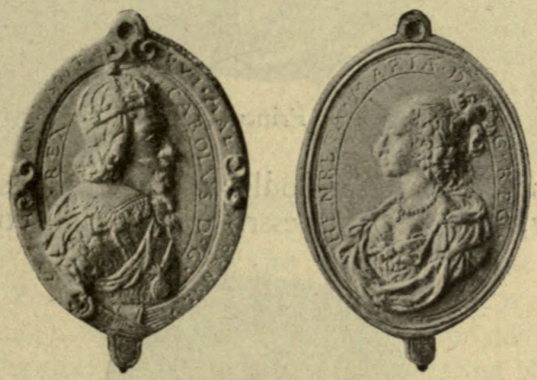


Memorial Badge of Charles I and Maria Henrietta.

three quarters to right (1 · 35 in.) ; obv. cast and chased ; Rℒ. engraved ; — Another ; Bust of Charles I. to left ; Rℒ. Inscription engraved : *Jan.* 30. 1648, etc. (1 · 4 × 1 · 15) ; cast and chased, and with a ring for suspension (*Med. Ill.*, n° 149) ; — Memorial of Charles I. ; obv.

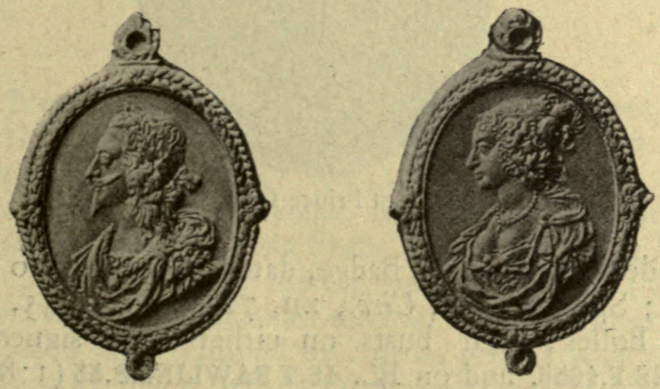
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Bust of Charles I.; ℞. FLOREBVNT Royal Arms in a shield within the Garter; below, monogram, *R.* (1·4 × 1·15 in.); cast and chased; — Loyalist Memorial, 1649; obv. CAROLVS·I·D : G. etc. Bust of Charles I. to r.; beneath : R; ℞. CAROLVS·II etc. Phoenix rising from flames; above, EX CINERIBVS (1·15 in.); — *BADGES*. I. Charles I. and Henrietta Maria; obv. Bust of Charles I. to r.; ℞. Bust of Henrietta Maria; signed : **T. RAWLINS F.** (1·45 × 1·15 in.; *Med. Ill.*, p. 354, 215); — 2. Another; obv. Bust of Charles I., crowned, etc. (1·85 × 1·55 in.; *Med. Ill.*, p. 355, 216; *illustrated*); — 3. Another; obv. Crowned bust of Charles I.; behind, monogram of **T. R.**; dated, 1644; ℞. Bust of Henrietta Maria; below, monogram of **T. R.** (1·45 × 1·25 in.; *Med. Ill.*, p. 357, 221.); — 4. Charles I.; obv. Bust to right; ℞. Three crowns (1·3 in;



Memorial Badge of Charles I and Henrietta Maria.

Med. Ill., p. 359, 229); — 5. Bust to r.; below monogram of **T. R.**; ℞. Plain (1·6 in.; *illustrated*); — 6. Bust of Charles I. to r.; on

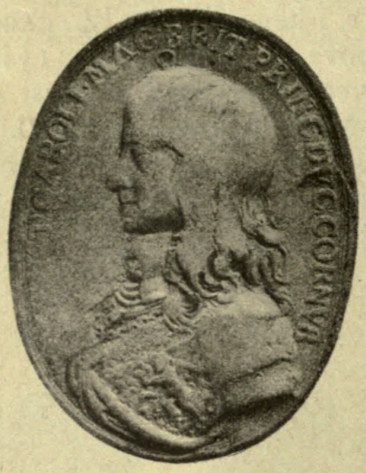


Memorial Badge of Charles I. and Henrietta Maria.

truncation : **T. R.**; ℞. Plain (1·2 in.; *Med. Ill.*, p. 370, 257); — 7. Charles I. and Prince Charles; their busts on either side; signed

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on Rℒ. R. (1·05 × ·8 in.; *Med. Ill.*, p. 371, 261); — 8. Prince Charles; Bust to l.; below, R. F.; Rℒ. Plain (1·95 × 1·5 in.;



Badge of Prince Charles.

illustrated). A specimen in the Bodleian collection is signed : ·R. *fe.*; Another variety, formerly in Messrs Spink's Collection, *illustrated*.

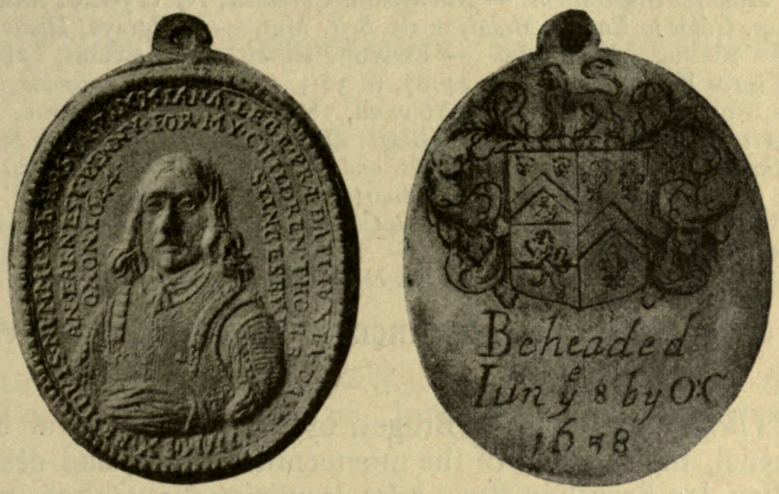


Badge of Prince Charles.

— 9. Unindentified Portrait Badge, dated 1645; Bust to r.; no Rℒ. (*illustrated*; Spink's *Num. Circ.*, XII, 7241); — 1655. Sir Robert and Lady Bolles; their busts on either side; signed on obv. **T. RAWLINS.F.1655.** and on Rℒ. **16.T.RAWLINS.P.55** (1·8 in.; *Med. Ill.*, 420, 59); — 1658. Sir Henry Slingesby, beheaded 8. June 1658; (1·85 × 1·55 in.; *illustrated*). Probably the work of Thomas Rawlins; — 1661. Coronation of Charles II. "DIXI CVSTODIAM"; obv. Bust of Charles II., to l., crowned; below, R;

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℞. Charles II. as a shepherd, crook in hand (1·35 in.; *Med. Ill.*; p. 474, n° 80); — Another; a variety, XXIII. APRIL. 1661 (1·25 in., *Med. Ill.*, p. 475, n° 81); — Another, signed R, and edge inscribed: CORONATO. PASTORE. OVAT. OVILE. 1661 (1·25 in.; *Med. Ill.*, p. 475,



Memorial of Sir Henry Slingesby, 1658.

n° 82); — 1665. Dominion of the Sea; obv. Bust of Charles II.; on truncation, T. R.; ℞. Ship in full sail (1·6 × 1·5 in.; *Med. Ill.*, p. 506, 144). Medal granted to English naval officers who distinguished themselves in the naval fight against Admiral Wassenaar van Obdam.

Miss Helen Farquhar has given in the *British Numismatic Journal*, vol. II, pp. 243-290, a very full account and description of the memorial badges of Charles I., and has successfully shown that Rawlins made use of Van Dyck's and other portraits for his designs.

SEALS.

On 15. June 1660 Rawlins was ordered to engrave the king's effigies for the coins (*Cal. State Papers*, Dom. 1660-1, p. 78). From 30. July to 24 September of that same year he was engaged in engraving a Privy-seal for Ireland and five judicial Seals for the Welsh Counties. For these six Seals he was paid 274 *l.* 2*s.* 6 *d.* (ib. 1660-1, pp. 185, 299; 1663-4, pp. 105, 257) (Wroth, *loc. cit.*). There is no doubt that during the Commonwealth the Engraver earned his livelihood by cutting private seals and badges, or "suspension medalets, which the disheartened cavaliers wore in remembrance of their beloved sovereign" (B. Nightingale, *Thomas Rawlins, and the Honorary Medals of the Commonwealth*, *Num. Chron.*, XIII, p. 129 sqq.).

Rawlins, although a very talented artist, was an uneven worker,

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and some of his productions betray no doubt the great haste with which he had to execute the King's commands.

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RAY, GEORG. *Vide* **GIORGIO RANCETTI** *supra*. Name misread by Ammon.

RAYÉ (*Belg.*). Engraver of Bruges, by whom is an oval bronze Prize medal, thus signed, of the nineteenth century, and described by M. Van den Broeck in *Revue belge de numismatique*, 1896, p. 468. He also engraved a medal commemorating the Epidemic of Cholera at Monceau, Belgium, 1849.

RAYNAUD, CAMILLE (*French*). Contemporary Sculptor, born at Cordes (Tarn); pupil of Falguière. At the Salon of 1895 I noticed by him a fine Portrait-medallion of a young girl, entitled Marthe.

RAZZANTI, PIETRO DI NERI (*Ital.*). A Florentine Gem-engraver, born in 1425. He returned to Florence in 1477 after an absence of several years, and obtained an exemption of state dues on the condition of his opening a school for the teaching of his art. He was still living in 1480. Milanesi suggested he may have been the same person who signed **PETRECINI** (*q. v.*) the medals of Borso d'Este and Gian Francesco Pico della Mirandola, 1460.

BIBLIOGRAPHY. — Armand, *op. cit.*, I, p. 33.

R. B. *Vide* **RUDOLPH BORNEMANN**. Mint-master at Zellerfeld, 1676-1711.

R. B. *Vide* **RIZZARDO BALBI**. Mint-inspector at Venice, 1767-1768.

R. B. *Vide* **RAIMONDO BEMBO**. Mint-inspector at Venice, 1780.

R. C. *Vide* **RAFFAELO CATANEO**. Italian Medallist, *circ.* 1710.

R. C. (*Ital.*). Initials of a Medallist, possibly **REGOLO COCCAPANI** of Capi, a Florentine Goldsmith, or **RAFFAELLO CASELLESI**, likewise a goldsmith of Florence by whom is a Portrait-medal of Camilla

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Albizzi, dated 1556; obv. Bust of Camilla Albizzi; R℣. FORTVNA. NON. MVTAT. GENVS. Apollo pursuing Daphne. *Vide* Vol. I, p. 323.

BIBLIOGRAPHY. — Armand, *op. cit.*, I, 187; III, 82. — Heiss, *Florence et les Florentins*, II, Pl. I.

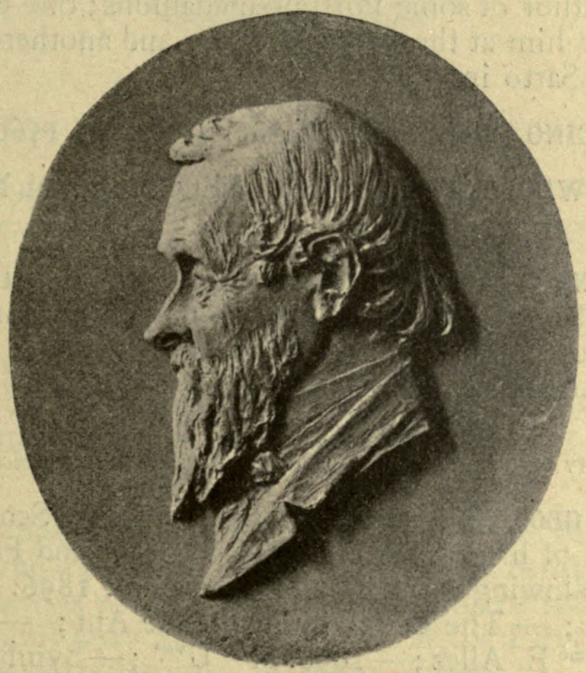
R. D. *Vide* **RUDOLPH DORNSTRAUCH**. Mint-master at Celle, 1673-1685.

R. E. *Vide* **RUCKDESCHEL** and **EBERHARD**. Mint-masters at Bayreuth, 1766-1768.

R. E. Œ. *Vide* **RUDOLPH ERNST OECKERMANN**. Mint-master at Danzig, 1760-1766.

READE. *Vide* **REED**.

READY, ROBERT COOPER (*Brit.*). Modeller, Sigillarist, and Electrotypist, born at Norwich, 28. June 1811, died at Camden Town, London, 15. May 1901.



Portrait of R. C. Ready, by G. A. Carter.

From his early youth he had a penchant for mediaeval seals, and in the forties found himself relying entirely upon work in connection with these and kindred objects of glyptic art. He worked in Norwich, and Cambridge, and finally combined his private practice with an appointment which he took up at the British Museum in 1859 and held till within four years of his decease. He was a

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pioneer in the work of reproducing coins and medals by the electrotype process, and had among his clientèle several of the Royal houses of Europe.

A medallic portrait of him was modelled in 1879 by G. A. Carter, and the gem-engraver, Luigi Isler, cut his intaglio-portrait.

READY, AUGUSTUS P. (*Brit.*). Modeller, and Electrotypist at the British Museum. He worked there for many years with his father **ROBERT READY**, and on his death (1901) he succeeded him. Both his, and his father's reproductions of coins and medals, especially of Greek coins, are so perfectly done, that were it not for the difference in weight, they could hardly be detected from genuine coins. As a measure of precaution, most of these electrotypes are stamped with **RR, R** or **MB** on the edge. The authorities at the British Museum now only supply electrotypes in two sections, i. e. obverses separated from the reverses.

REAL, DÉSIRÉ (*French*). Contemporary Sculptor, born at Paris. He is the author of some Portrait-medallions; one of Dr Réal was exhibited by him at the Salon of 1883, and another of Mme Veuve François del Sarto in 1887.

REAL, LUCINO (*Ital.*). Mint-master at Bourg, 1560-1561.

REBEN(REWEN), HANS (*Germ.*). Mint-master at Neustadt a. S., 1407.

REBER, ANDREAS (*Germ.*). In conjunction with Adam and Friedrich Schäfer he was instructed to work the Mints of Neisse and Teschen, 10. August 1621, for a term of three years, but in September 1622 they had to transfer their rights to a company of Prague.

BIBLIOGRAPHY. — Friedensburg, *Schlesiens neuere Münzgeschichte.*

RECIPON, GEORGES (*French*). Contemporary Sculptor, born at Paris; pupil of his father, Dumont, Thomas and François. I have noted the following medallic works by him: 1896. The Shepherd and the Sea; — The Grasshopper and the Ant; — 1897. M. E. Allez; — Mme E. Allez; — 1898. Mme U***; — Symbol of Marriage, etc.

RÉCAMIER, MADAME DE (*French*). 1777-1849. Celebrated for her wit, virtue, and beauty; she became at fifteen the wife of a rich banker in Paris; her salon was the meeting place of all the literary and artistic celebrities of her time, she was a friend of Madame de Staël, and Chateaubriand whom she soothed in his declining years. Her features have been preserved to us by Canova, Gérard, Louis David; Pradier, and David d'Angers have also both modelled her

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portrait, and Augustin Dupré is said to have immortalised her further as the prototype for his figure of Liberty or the Republic on the coinage of the first French Republic.



Obv. of Five Centime piece, an. III. (enlarged).

RECORDON, PIERRE (*French*). " Maistre fondeur ordinaire de l'artillerie de France " at Lyons, and author of cast Medallions. He worked *circ.* 1608-1627.

RECKINGEN, J. VON (*Dutch*). Medallist of the end of the seventeenth century, by whom is a commemorative medal, dated 1695, on the Peace of East Friesland, concluded between Christian Eberhard of East Friesland and the States (Dirks *Repert.* II, 2413. Knijphausen I. 6533).

RED, JOHN (*Amer.*). Contemporary Sculptor and Medallist, born at Boston, pupil of Chapu ; now domiciled at Berck-sur-Mer. He executed numerous works of decorative art and Portrait-medallions. Three medallions were exhibited by him at the Paris Salon : 1891. La Prière ; — 1893. Ferveur ; — 1894. Extase.

REDE, ROGER DE (*Brit.*). Mint-master at St. Edmundsbury from the 25th year of Edward I. to the 12th of Edward II.

REDDESLOB, ULRICH AUGUST (*Austr.*). Assistant-engraver at the Mint of Vienna, 1765-1767, and First Assistant, 1767-1780. The Vienna Mint Museum preserves dies for Memorial Jetons of Francis I., 1765 (signed : **A. R. F.**) by him.

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REDELMAYER (or **REDELMEYER**), **FRANZ** (*Austr.*). Pupil at the School of Engraving of the Vienna Mint, 1770-1775; Assistant-engraver, 1775-1779; appointed in 1779 Mint-engraver at Karlsburg, where he was still at work in 1797.

REDON, GILLES (*French*). Mint-master at Tours, 1523-1532.

REED, SIR BARTHOLOMEW. *Vide* **READE** *supra* (*Brit.*). Sir Bartholomew Reade (also Reed, Rede, or Reid), Goldsmith, Alderman and Mayor of the City of London, 1501-2, Sheriff in 1497. He was Master of the Royal Mint, London, under Edward IV., Richard III. and Henry VII., *circ.* 1481-1493. Ruding gives interesting information about his activity at the Mint. In the first year of Henry VII., 1485, Sir Giles Daubeney and Bartholomew Reed "were appointed joint-masters and workers of the mint, to coin pieces of the same description as had been coined under Edward IV., and in 1489 the same persons — Sir Giles having now become Lord Daubeney — were ordered to make a new money of gold according to the point and form of a piece of lead annexed to the Letters Patent. The new money was to be of standard fineness, to be double the weight of the Ryal, and to be called the Sovereign, and was to be current for 20*s*" (Kenyon, p. 74).

Anno 22 of Edward IV, Reed's name occurs as Warden of the Exchange.

Bibliography. — Chaffers, *Gilda Aurifabrorum*. — Ruding, *op. cit.* — Kenyon, *op. cit.*

REES, SEBASTIAN (*Germ.*). Mint-master at Ortenberg, 1622.

REFATI, TIMOTEO, REFATUS, TIMOTHEUS (*Ital.*). Medallist of Mantua, who was working *circ.* 1562. Only three medals are ascribed with certainly to him, which are signed : **TIM. REF. MANT. F.**; **TIM. R. M. F.** and **T. R.** respectively. Two are described by Armand, and the third, which is in the British Museum collection was reproduced by Mr. G. F. Hill in the *Numismatic Chronicle*, 1902, Pl. I, 3.

These medals are : Teodoro Qualla and Aurelio Piosna, 1562; obv. Half-figures conjoined to right; ℞. AVGVST. GREG. PASTORIB. VIGIL. Victory above landscape; below : **TIM. REF. MANT. F.** (diam. : 30.5 mill.); — Teodoro Qualla, 1562; obv. Half-figure of Qualla to right; on a scroll below, **TIM. R. M. R.**; ℞. AD VBERIORA HINC EVOCATI Shepherd driving his flock (diam. : 68.5 mill); — Timotheus Refatus (*illustrated*); obv. TIMOT. REFATVS. SVI. IPS. EFFIGIATOR. Bust to r. of the artist, tonsured, and bearded, in monkish dress; on the truncation, 1566. ℞. NON VLTRA VIRES. Arabian camel lying down to l.; beside it, two corded packages;

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in the background, trees. Signature, before the beginning of the inscription, T. R. (diam. : 23 mill. — British Museum).

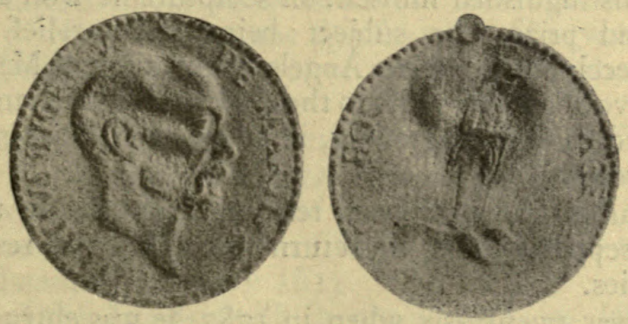
Refatus, says Mr. Hill, seems to have been under German influence, and has certain mannerisms, such as the introduction of trees bent by the wind in an otherwise still landscape.

Certain medals, signed T. R. have been erroneously ascribed to



Timotheus Refatus.

Timotheus Refatus. Mr. Hill has shown that, on account of dissimilarity of style, this identification must be rejected. Armand already hesitated to admit it, both on chronological grounds and difference of workmanship. The medals thus signed are : Diego de Solis; obv. Bust to r., cuirassed ; ℞. NIL DESPERANDVM . T . R . Right arm holding wand, pointing towards the sun; below, a landscape (diam. : 45 mill. ; Berlin Museum) ; — Benedetto Lomellini, cardinal ; obv. Bust to r. wearing camail ; ℞. MANSVETVDO Gentleness ; signed T. R. on both sides diam. : 34.5 × 28.5 ; Brit. Mus. — Bibl. Nat.) ; — Camillo Orsini, 1569 ; uniface ; signed : T. R. (45 mill. ; Berl. Mus.) ; — Ulisse di Teseo Aldrovandi ; ℞. SENSIBVS NAEC IMIS RES EST NON PARVA REPONIT. Cock ; signed T. R. on both sides (42 mill. ; Brit. Mus. ; Berl. Mus.) ; — Diana Ghisi (Scultori) ; obv. DIANA



Horatio Tigrino.

MANTVANA . T . R . Bust to r. ; ℞. AES INCIDIMVS (*sic*). Hand engraving figure of the Madonna and Child on an oval copper plate ; signed : T. R. on both sides (diam. : 40 mill.) ; Brit. Mus. (obv.) Berl. Mus. (℞.) ; — Horatio Tigrino ; *rev*. HOC AGE Terminal figure of Athena and

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Greyhound bitch; 32 mill. (kindly communicated to me by Mr. Talbot W. Ready of London). Mr. Ready writes: "I can't help thinking that the **T. R.** master and Tim(oteo) Ref(ati) may be one and the same; judging perhaps not so much by this one of Tigrino as by that of Diego de Solis".

BIBLIOGRAPHY. — G. F. Hill, *Timotheus Refatus and the Medallist "T. R."*, Num. Chron., 1902, pp. 55-61. — Armand, *op. cit.* — Keary, *Guide to the Exhibition of Italian Medals*, p. 76, nº 288. — I. B. Supino, *op. cit.*, p. 164, nº 511.

REFEREN (*Bohem.*). Bohemian Moneyer in the XI[th] century.

REGA, FILIPO (*Ital.*). Gem-engraver of the latter end of the eighteenth century and early part of the nineteenth. He was born at Chieti, on 26. August 1761, his father's name was Giuseppe; his mother was Veneranda Ruggieri; and he was baptised in the Church of St. Erustino.

His father owned at Chieti a small provision shop and had earned by his probity the esteem of all his clients, but having suffered serious pecuniary loss through shipwreck at Sinigaglia, he removed to Naples in 1767, where a relative, an antiquity dealer, offered him employment.

Filippo began at an early age to develop artistic taste, which prompted his father to settle in Rome, where the youth might receive proper tuition, under the direction of Antonio Lichter, and his more famous son, Giovanni, with whom the family had become acquainted. After four years' study he ventured to compete for the San Luca prize, was at first unsuccessful, but was awarded later on a second prize in the competition of the third class, for a drawing of Raphael's famous Prophet in St. Augustine's Church.

He thereupon was advised by Lichter to learn modelling, in which he distinguished himself. In sculpture he won again the San Luca second prize, the subject being a Bas-relief representing Abraham receiving the three Angels in the plain of Mamre.

After devoting eight years to the study of drawing and modelling, Rega turned to Gem-engraving, in which art Lichter instructed him for three years.

Rega's family had now been residing in Rome for twelve years, when Giuseppe decided to return to Naples, and resume dealing in antiquities.

Filippo was twenty-six when in 1787 he was entrusted with his first official order. The King of the Two-Sicilies commissioned him to cut in stone the portrait of his son, the hereditary prince Francesco. This he executed on a fine chrysolite, which was surrounded by a frame of large brilliants to form a pendant, which was sent as a present to the Prince's betrothed, Clementina of Austria.

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About this time, the British minister, Sir William Hamilton, who had known Filipo from his childhood, returned from a journey to London, and immediately entrusted the artist to engrave the portrait of the famous Lady Hamilton. This he did with such exquisite taste that he not only fully satisfied his patron and benefactor, but won a reputation which soon brought him to affluence and prosperity. Lord Bristol ordered a replica of Lady Hamilton's portrait in cameo; her husband had two more; and a fourth was made for Admiral Nelson.

The next work of merit was a portrait-cameo of Maria Clementina, consort of Francesco, on a stone of three strata, which gave great satisfaction, and was remarkable for the charming blending of the colours of the various strata. This production was followed by Portraits of Sir William Hamilton, Prince Augustus of Great Britain, son of George III., Ferdinand and Caroline, King and Queen of the Two-Sicilies.

In 1804 Rega was elected a Corresponding member of the French Institute.

When the French invaded Naples, Joseph Bonaparte ordered the artist to engrave his portrait. He did two Medallions, and cut in stone the portraits of all the members of the Royal family. On Murat's accession he also made several Portrait-cameï of him, which were particularly successful. A portrait of Caroline Murat was executed in commission for the Emperor Napoleon I.

On his departure for Spain, Joseph Bonaparte sent Rega a decoration from Bayonne.

The artist married at 27 the daughter of D. Filippo Tagliolini, first modeller at the Vienna porcelain factory, whom the Empress Maria Theresa had sent to Naples on the request of her daughter, Queen Caroline, to undertake artistic work there. Caterina Taglioni was only 15 when she became Rega's wife. She was a talented harp player, and had the honour of playing before the Sovereigns at Caserta.

Rega's house at Naples became the *rendez-vous* of artists and notabilities. Kotzebue in his *Viaggi d'Italia* and *In Napoli* mentions both the clever gem-engraver, and his musical consort.

I possess an autograph letter of Rega, which refers to Kotzbue's work. It is dated, 6. February 1833.

The date of the artist's death is not known, as far as I have been able to ascertain.

Visconti pronounced Rega a most " admirable artist, some of his heads in intaglio rivalling the best of the ancients ".

Rega usually signed his gems, ΡΕΓΑ. He excelled in treating mythological subjects. King confirms Visconti's opinion and especially praises " a Bacchante's head, that favourite subject with the ancients,

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full of life and wild inspiration, the treatment of the hair also being beyond all praise, and exactly in the true Greek manner". " This piece ", continues King ", conspicuously attests his vast superiority over his rival, Marchant, who has treated the same subject, but in his usual tame and laboured style ; whereas Rega's, although perfectly finished, displays the utmost freedom of touch. In my own collection is a head of Pallas by him, a hippocampus on the helmet, a complete Greek gem, on aqua-marine. A large Apollo-head (Beverley) displays the true Greek modelling, and even the unattainable velvety polish in the face. It is only the misconceived disposition of the hair that betrays its modern creation. Of his full-length figures, Ajax in despair, a bull recumbent by his side, is truly wonderful both for design and delicacy of finish. Like the others first quoted, it might well be taken for antique, but for his signature, **ΡΕΓΑ**, which always appears in the field of his gems. His camei also are equally impressed with the genuine antique stamp. Visconti makes a special exception in his favour when dissenting from Millin's eulogium upon the artists of the age, whom he considers far below the best names of the Cinque Cento, like Il Greco, Bernardo, and Belli, in boldness of manner and accuracy of drawing. " Besides, the latter had a style of their own, or at least that of their time, whilst the modern are mere servile copyists of the antique, both in their compositions and their forms " (King, *Antique Gems and Rings*, London, 1872, p. 441).

Bibliography. — King, *op. cit.* — Babelon, *op. cit.* — L. Forrer, *L'incisore, Filipo Rega*, Rassegna numismatica, November 1908, p. 91-94 (from a document in which fuller details of interest are given on Rega and his family).

REGENSBURGER, HANS (*Germ.*). Mint-master at Landshut, 1445.

REGET, JEAN DE (*Ital.*). A native of Moncalieri ; Mint-master at Nyon, 1405-6.

REGIS, VICTOR (*French*). Director of the Mint at Marseilles, 1809-1823.

REGNARD, A. (*French*). Medallist of the end of the seventeenth century. Rondot mentions a Portrait-medal by him of Jacques Charlet, seigneur d'Esbly, councillor at the Parliament of Paris, dated 1692, and struck in commemoration of the foundation of the Church of Esbly. This medal, which is described in *Revue numismatique*, 3rd series, vol. XIV, 1896, pp. 326-330, is of some importance artistically. There is also one of Guillaume de Nesmond, signed : **A. R.**, 1693.

Bibliography. — Rondot et De La Tour, *op. cit.* — Bolzenthal, *op. cit.*

REGNAULT, ANTHOINE (*French*). Painter and Engraver, mentioned

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in a document of 1624, at which date he was about twenty-three years old, as having engraved a seal and a puncheon for Olivier, the Master of the Monnaie du Moulin.

BIBLIOGRAPHY. — Mazerolle, *Médailleurs français*, I. p. 269.

REGNAULT, ANTOINE (*French*). Goldsmith and Coin-engraver at Paris, *circ.* 1567-† 1615. He settled at Rouen, where he was appointed Mint-engraver, first as Guillaume Ancel, his father in law's assistant, 14. January 1567, and later as " hereditary Engraver ". He also cut dies for Jetons.

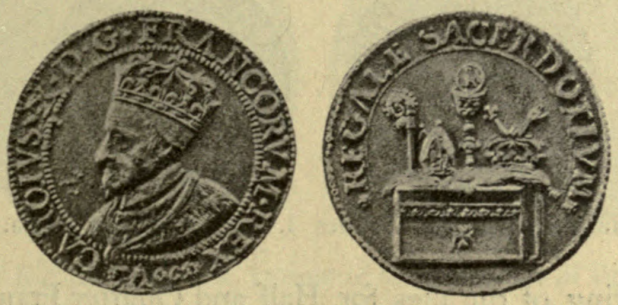
BIBLIOGRAPHY. — Rondot, *op. cit.* — A. Barre, *op. cit.*

REGNAULT, HENRI I (*French*). Son of Antoine Regnault, and his successor as Engraver at the Mint of Rouen, 1615.

REGNAULT, or **REGNAULD, HENRI II** (*French*). Goldsmith of Riom, appointed Die-cutter and Engraver at the Mint of that town, 1619.

REGNAULT, HUBERT or **HUMBERT** (*French*). Son of Antoine Regnault, and Engraver at the Rouen Mint, where he officiated from 1631 to 1656.

REGNAULT, PHILIBERT or **PHILIPPE** (*French*). Goldsmith, Engraver, and Medallist at Paris, last quarter of the sixteenth century. In 1582 he was one of the competitors for the office of Engraver-general of the coins, which was alloted to Philippe Danfrie. In 1590 he engraved a Pattern Franc of Charles X. (*illustrated*) which Germain Pillon considered as the best piece among those which were executed by various engravers in open competition.



Franc of Charles X., by Philippe Regnault.

Mazerolle ascribes to this Engraver three medals, one cast and two struck, which present the same characteristics in the portrait of Charles X. as the Franc, and indeed the puncheon of the Franc served as a model for one of the struck medals: *Charles X.* I. CAROLVS. X. &c. Bust of Cardinal de Bourbon to l.; ℞. REGALE. SACERDOTIVM. Altar (cast.; diam. 33 mill.; Æ. Bibl. Nat.). The obv. is from the Franc die; — 2. Obv. As last; ℞. AVITA. ET. IVS.

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IN ARMIS. Royal crown (struck; 43 mill.; Æ. Bibl. Nat.); — 3. Obv. As last; Rℒ. OMNIA. IN. MANV. DOMINI. Charles X. kneeling to r.; behind two other figures (cast.; 66 and 68 mill.; Æ. and Æ. Bibl. Nat.).

BIBLIOGRAPHY. — Rondot & De La Tour, *op. cit.* — Mazerolle, *op. cit.* — Armand, *op. cit.*, II, p. 279, nº 5. — *Trésor de num., Méd. fr.*, 1re partie, Pl. XXIV, nº 4. — Blanchet, *Médailles et jetons du sacre.* — E. Faivre, *Etat actuel des ateliers monétaires français et leurs différents*, 1894.

REGNIER, JEAN (*French*). Director of the Monnaie du Moulin, by whom is a Jeton, dated 1636, of the Cour des Monnaies.

REGNIER, PIERRE (*French*). Director of the Monnaie du Moulin, Controller-general of the "boîtes des monnaies", Medallist, and Engraver, was born about 1577, in office *circ.* 1607-1639, died after 1640. His father was Jean Regnier, purse maker in Paris. Pierre Regnier was apprenticed to Alexandre Olivier, 'to learn the art of engraving', and married his daughter Michelle after 1601. On the death of Olivier in 1607, he was entrusted with the direction of the Mill, except for a short interval during which Gilbert Olivier was in office (1608). Between 1608 and 1620 this artist engraved the dies for the Doubles and Deniers, which were struck in such enormous quantities at that period. In 1618 he was allowed by the Cour des Monnaies to engrave puncheons from models by Dupré for Piedforts, but on Briot's protest he was ordered by the Council of State to limit himself to the duties of his office. During a temporary absence of Briot in 1612 he had already been entrusted



Marriage jeton of Charles I. and Henrietta Maria.

with the cutting of the dies for Half and Quarter Francs intended for the Limoges Mint. In 1625 he agreed to continue his office at the mint alternately with René Olivier, his brother-in-law, who had successfully claimed his rights to his late father's privilege. In the same year, Regnier was instructed by the King's secretary, Henri Auguste de Loménie, to make commemorative medals of the marriage of Louis XIII'.s sister Henrietta Maria of France with Charles I. ("pièces de plaisir pour faire largesse"). Two types of these jetons are known (*one illustrated*).

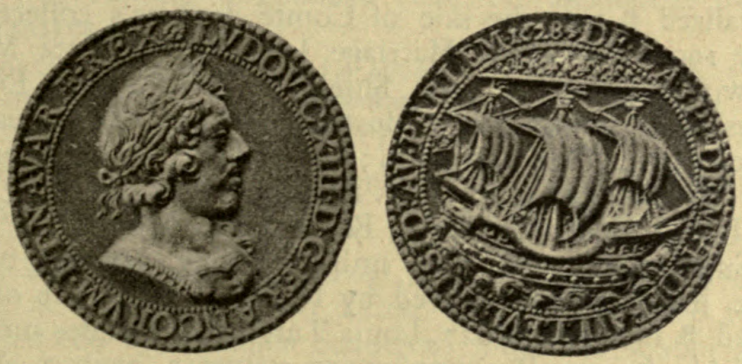
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Mazerolle ascribes to Pierre Regnier the Coronation Medals of Marie de' Medici (*one obv. type illustrated*), struck in 1610, just before Henri IV.'s departure on his Spanish expedition and Ravaillac's crime.



Marie de' Medici, 1610.

After Briot's flight to England, Regnier secured the post of Engraver-general, 1626-1628, but the Cour des Monnaies failed to ratify his nomination, Jean Darmand dit *Lorfelin* being installed in 1630. In 1627 he was commissioned to make "pièces de plaisir" for Louis Turgot, général des Monnaies, and some of the Portrait-medals of Louis XIII. issued between 1624 and 1628 appear to be by the same artist.



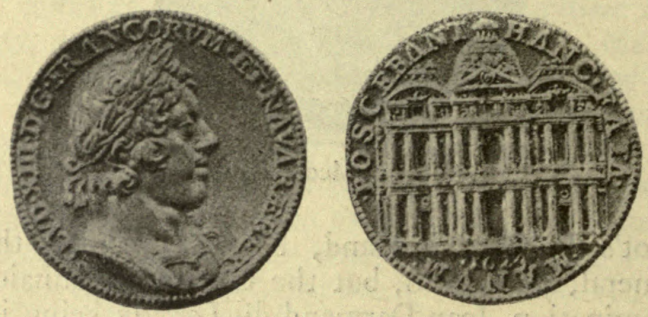
Medal of Nicolas de Bailleul, provost of the merchants of Paris, 1628.

On the murder of René Oliver, at the beginning of 1629, Jean Varin was appointed his successor and joint-assistant-engraver with Regnier notwithstanding the latter's objections. For ten years the two worked conjointly, but in 1639 Regnier resigned, and Varin became Engraver-general.

Mazerolle attributes to Pierre Regnier the following medals: 1610. Coronation of Marie de' Medici; obv. Bust facing, head to r.;

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℞. SAECVLI . FOELICITAS. Royal crown from which issue a laurel-branch, olive-branch and palm; ex. 1610 (49 mill.); — Another, a variety (42 mill.; *obv. illustrated*); — Another variety (25 mill.); — 1614. Marie de' Medici; obv. Bust facing, head to l.; ℞. CIC. ILLA . SECVRA . PROCELLIS. A bridge; ex. : 1614 (43 mill.); — Another, a mule, with obv. similar to last ℞., and ℞. RIPA . REGNATVRVS . VTRAQVE. Bridge in construction; ex. : 1614 (43 mill.); — 1615. Marie de' Medici; obv. MARIA . AVGVSTA . MED . FR . REG . MODERATRIX. Bust facing, head to r.; ℞. + SEXVS . ET GLORIA . REGNI. 1615. Shield of arms (43 mill.); — 1624. Louis XIII.; obv. Bust



The Louvre, 1624.

to r.; ℞. SVB . CIRCVIT . ORBE . FAMA. Fame to r. (34 mill.); — Louis XIII.; obv. Bust to r.; ℞. POSIEBANT . HANC . FATA . MANVM. View of the Louvre; beneath, 1624 (33 mill.) A fine specimen in silver realized £ 5 at the sale of Comte de Viry's collection, in February 1909; — 1625. Marriage Jeton of Henrietta Maria of France with Charles I.; obv. Shields of France and England; ℞. ROSIS . LILIA . IVNGIT . AMOR. Busts face to face of Charles I. and his Queen; ex. : 1625 (27 mill.; *illustrated*); — Another; obv. CA . MAG . ET . HEN . MA . BRIT . REX . ET . REG. Busts face to face of Charles I. and Henrietta Maria; ℞. FVNDIT . AMOR . LILIA MIXTA . ROSIS. Cupid; ex. : 1625 (23 mill.). Other varieties of these Marriage Jetons were engraved by Nicolas Briot, some of which are signed **B.** or **N.B.** — 1627. Louis Turgot, général des monnaies; obv. Shield of arms; ℞. QVOD . CVRIÆ . MONETAR . BENESIT. Moneta; ex. : IN . HOC · SVB . HOC . 1627 (47 mill.); — 1628. Nicolas de Bailleul († 1662); obv. Bust of Louis XIII.; ℞. Arms of Paris (39 mill.; *illustrated*); — 1631. Marie de' Medici; obv. Bust facing, head to l.; ℞. INNOCVIS . NON . DEFECIT . VNQVAM. Rustic scenery; above, crescent moon and stars; ex. : 1631 (43 mill.); — Undated. Marie de' Medici; ℞. DISCVTIT . VT . COELO . PHOEBVS . PAX . NVBILA . TERRIS. Labourer ploughing in rustic scenery (47 mill.). There are no doubt other medals by Regnier but it is difficult to authenticate them. By him are further a large number of jetons, amongst which we find :

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Jetons du Conseil d'Etat, 1609-1626, 1628, 1629, 1631, 1633 and 1635; — Jetons for the City of Paris, 1608, 1609, 1611-1613, 1624, 1625 and 1635; — Jetons for the Ordre du Saint-Esprit, 1602-1606, 1618-1631, and 1633; — Jetons for the Argenterie, 1614; — Conseil de Navarre, 1614, 1623 and 1624; — Ballet of Henriette Maria of France, 1615; — Claude Mangot, garde des Sceaux, 1617; — Guillaume du Vair, garde des sceaux, 1617; — Parties casuelles, 1619; — Menus-Plaisirs, 1619; — Henri de Schonberg, comte de Nanteuil, 1620 and 1622; — Chambre des Comptes of Paris, 1620; — Méri de Vic, garde des sceaux, 1622; — Nicolas Brulart de Sillery, chancellor of France, 1624; — Etienne d'Aligre, garde des sceaux. 1624; — Etienne d'Aligre, chancellor of France, 1625; — Jetons for the Cour des Monnaies, 1625-1634; — Claude de Mollier, sieur de Houssay, 1626; — Michel de Marillac, 1626; — Antoine Ruzé, marquis de Longjumeau, 1626; — Michel de Marillac, garde des sceaux, 1626; — Jetons for the King's Stables, with arms of Roger de Saint-Lary, duc de Bellegarde, 1631, 1633 and 1635; — Charles de l'Aubépine, seigneur de Préaux, garde des sceaux, 1632; — Claude de Bullion, garde des sceaux, 1632; — Claude de Bouthillier, 1632; — Pierre Séguier, garde des sceaux, 1633, &c.

The coins which Pierre Régnier engraved are mostly copper Doubles and Deniers, but he was occasionally employed also on the silver currency. He strongly opposed Briot's introduction of machinery for the striking of coins in 1624, but apparently from personal motives.

Bibliography. — E. Mazerolle, *Les Médailleurs français*, 1902. — A. Blanchet, *Graveurs en Béarn*, &c. — *Trésor de Numismatique, Médailles françaises*. — Rondot, *op. cit.* — H. de La Tour, *Catalogue des jetons*. — A. Barre, *loc. cit.*

REGO. This signature occurs on a medal of the Institut Salésien; 1810 (Bramsen, II, 1654).

REGO, DOMINGO ALVES (*Portug.*). Contemporaneous Medallist, residing at Lisbon, born at Leiria, on 12. February 1874. He frequented the 'Domingos Sequeira' industrial school at Leiria from 1887 to 1889, where he learned drawing, and began to study engraving on copper and bronze, for which art he manifested quite early a marked aptitude. In 1891 he went to Lisbon, where until 1895 he followed the evening classes of the Academy of Fine Arts. In 1894 he entered the Mint as a pupil of the School of engraving, directed by the clever Medallist, Venancio Pedro de Macedo Alves, and began to work as a Line- and Medal-engraver.

Rego is an excellent Engraver, with a perfect mastery of the graving-tool. He signs **A. REGO** in full, and sometimes only with his initials, **A. R.**, or quite shortly **R.**

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Among his productions I may mention : Medal of the Society for prevention of cruelty to Children; — Antonio de Lisboã, 1895; —



Industrial Exhibition at Porto, 1897.

Industrial Exhibition at Porto, 1897 (*illustrated*); — Medal of the Centenary of the Discovery of the Cape route to India, 1898; — Historical and Geographical Institute of Bahia, medal on the fourth centenary of the Discovery of Brazil, 1900; — Pilgrimage to Sameiro, 1904; — Agricultural Show at Coimbra, 1904; — Visit of President Loubet to Lisbon, 1905; — Ecole de Tir at Chaves; — João Isidro dos Reis, 1906; — Rifle Meeting at Loanda, 1906; — Dr Bernardino Marchado, 1907; — Confraternity of the Holy Sacrament of Lisbon cathedral, 1907, &c.

BIBLIOGRAPHY. — *Information kindly supplied by Señor Don Arturo Lamas.*

REGOMMIER, ISAAC (*French*). Général des Monnaies, 1626.

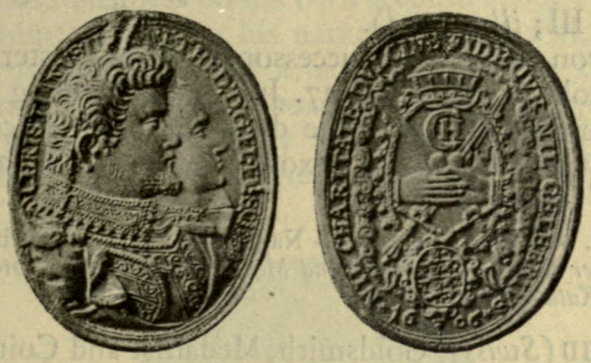
REGULSKI, F. J. (*Pol.*). This Medallist of the second half of the eighteenth century is mentioned by Bolzenthal, who states that Warsaw was the place of his activity, and that his signature occurs on a Presentation medal of that city to Count Friedrich Wilhelm von Buxhövden, 1795.

REHN, BERNHARD (*Germ.*). Goldsmith of Bamberg, who in 1584 made a cast reproduction of Valentin Maler's medal of Ernst von Mengersdorf, bishop of Bamberg (Erman, *op. cit.*, p. 58, note).

REHNEN, HEINRICH VON (*Germ.*). Mint-master, Medallist, and Die-cutter of the latter part of the sixteenth century and first two decades of the seventeenth. He was a native of Oldenburg, and his name occurs also as **VON REHNE**, or **VON REHN**. As early as 1584 he worked for Duke Augustus of Saxony, and in that same year he

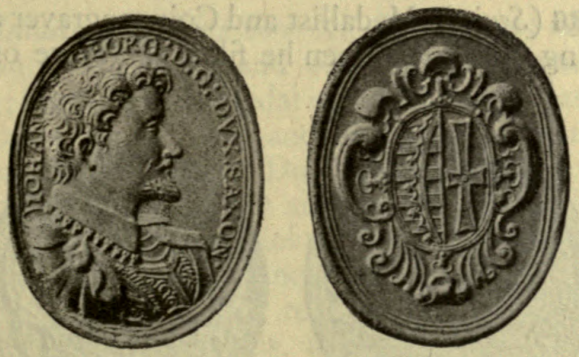
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was transferred to Coburg in the service of Duke John Casimir. In 1587 we find him employed at the Dresden Mint as ' Conterfecter ' and Die-cutter. Ten years later (1597) he was appointed by the Margrave of Brandenburg Joachim Frederick, Mint-master at Cöln-on-the-Spree (Berlin). On a Half Thaler of 1595, with busts of Christian II., John George and Augustus of Saxony, he



Portrait-badge of Christian II. and Hedwig.

signed HR, but his usual signature at that period, and on the currency of Brandenburg, is a swan with closed wings. On the death of Hans Biener, Mint-master at Dresden, Heinrich von Rehnen was called upon to succeed him, and he filled this post from 1605 to 1611. There he signed HR.



John George I. of Saxony.

Among this clever Medallist's works I have noted : 1586/7. Augustus, Prince Elector of Saxony ; R. Christian (AR. gilt. Gotha Museum) ; — 1591 (?). Anna Maria, Consort of Frederick William, Duke of Saxony (AR. Altenburg) ; — 1591 (?). Frederick William and Anna Maria (AV. Weimar) ; — 1592. Portrait-badge of Frederick

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William; Rℒ. DOMINE CONSERVA ME IN VERBO TVO. Shield of arms (*N*. Tentzel, L. E., 27, III); — 1593. Oval Portrait-medal of Frederick William (*Æ*. Tentzel, L. E., 27, V.); — 1594. John George, Prince Elector of Brandenburg (*Æ*. gilt. Gotha); — 1604 and 1605. Portrait-badges in gold of Christian II.; — 1606. Oval Portrait-medal of Christian II. and his consort Hedwig (Tentzel, 26, III; *illustrated*); — Undated. Princess Electress Hedwig; — (1604). Oval Portrait-medal of Duke John George of Saxony (Tentzel, 32, III; *illustrated*).

Heinrich von Rehmen's successor as Mint-master at Dresden was Hans Jacob, installed on 27. July 1624. Among the coins he issued, and possibly prepared the dies of, are the second to sixth types of Christian II., Duke of Saxony's series, as well as the first to third types of John George I.

BIBLIOGRAPHY. — Tentzel, *op. cit.* — Nagler, *op. cit.* — Erbstein, *Erörterungen auf dem Gebiete der sächsischen Münz- und Medaillen- Geschichte*, Dresden, 1888. — Pick, *Medaillen Katalog*, &c.

REICH, DAVID (*Swiss*). Goldsmith, Medallist and Coin-engraver of St. Gallen, born in 1715, died there in 1771. He was employed at the Mint there, and his initials **D. R.** occur on a Half Batzen of 1766 and undated Kreuzers. He also engraved some medals, and made a model of the abbey of St. Gall.

BIBLIOGRAPHY. — Nagler, *op. cit.*

REICH, GEORG (*Germ.*). Mint-master to Duke Albrecht von Wallenstein at Sagan, 1629. Possibly this name has been misread for **GEORG REICHARDT** (*q. v.*).

REICH, GEORG (*Swiss*). Medallist and Coin-engraver at St. Gallen, where according to Schlickeysen he filled the office of Mint-master



30 Kreuzer piece of St. Gallen, 1736.

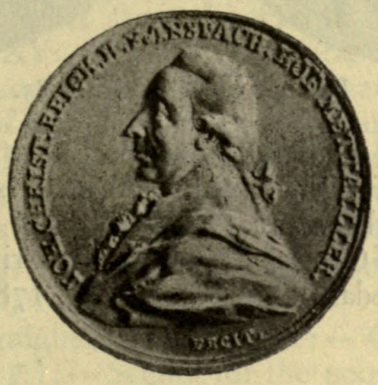
from 1729 to 1738. The initials **GR** occur, undoubtedly as those of the Engraver, on a Quarter-Thaler or Half-Gulden of 1738, issued by Schinner, Master of the Mint, whose arms are on the obv.;

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also on Fifteen Kreuzer pieces of 1730, 1732 and 1738; Six Kreuzer pieces of 1732; and on Half Batzen of 1730.

Bibliography. — Poole, *Swiss Coins in the South Kensington*. — Corraggioni, *op. cit.* — Tobler, *op. cit.* — Dr Brun, *Schweizerisches Künstler Lexikon*.

REICH, JOHANN CHRISTIAN (*Germ.*). Medallist, born at Eisenberg (Saxe-Altenburg) about 1740, settled at Fürth in 1758, and died in 1814. He probably began as an assistant to a Counter-manufacturer, but started business on his own account about 1770, as shown by various counters bearing his name, some of which refer to the famine of 1771/1772. He had a factory of organs, clocks, mathematical instruments, musical boxes, and other objects. Of that period is a series of medals by him dated 1771 and 1772, and commemorating also that famine (Hauschild, *Beytrag zur neueren*



Portrait-medal of J. C. Reich.

Münz-und Medaillengeschichte vom XV Jahrhundert bis jetzo (*1805*), nos 2863-2869. — Pfeiffer and Ruland, *Pestilentia in nummis*, nos 133-159); further, a tin medal of better work, dated 1773, with Hope and Noah's ark on obv. and on Rv. Altar with obelisk, and another, undated, obv. 'Hörst Du Böses schweige still. Sags nicht nach es schadet viel'. A mouth and two ears; and Rv 'Wer ohne Hader leben will muss hören viel und schweigen still. Denn darum ist der Mensch gebohren mit einem Mundt und zweyen Ohren'.

But the first medallic works, really worthy of the name, which Reich executed, are two medals, dated 1773, on the Abolition of the Order of Jesuits and their Expulsion from Prussia, both with the portrait of Pope Clement XIV. (Ampach, nos 6521-22). Then follow numerous other medals, among which I will only name the following which have come under my notice : Memorial medal of Clement XIV., 1774; — Election of Pius VI., 1775; — Accession of Pius VI., 1775; — Peace of Teschen, with busts of Emperor Joseph II. and King Frederick II., 1779; — Remission of the Edict

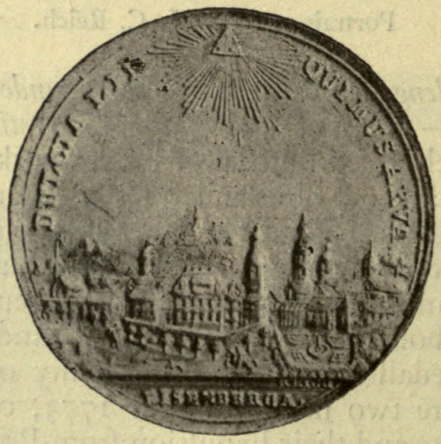
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of Tolerance by Joseph II., 1782 (3 var.); — Defence of Gibraltar, with bust of George Augustus Elliot, Lord Heathfield, 1783 (*illustrated*); — Memorial medal of Duke Max Julius of Brunswick, 1785 (3 or 4 var.); — Portrait-medal of the aeronaut Blanchard,



Defence of Gibraltar, 1783.

1785; — Memorial medals of Frederick the Great, 1786 (several varieties : I have seen an unfinished proof struck in steel); — Accession of King Frederick William II. of Prussia, 1786 (2 or 3 var.); — Birth of Charles Louis, Crown Prince of Bavaria, 1786; — Proclamation medal of the same King, 1786 (Aus den Flammen



View of Eisenberg.

wieder auflebend); — Annexation of the Principalities of Ansbach and Bayreuth, 1791; — Frederick William II. as Margrave of Ansbach and Bayreuth, 1792; — Memorial medal of the Prussian strategist Joh. Joachim von Zieten, 1786; — Catherine II., Czarina

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of Russia, 1787; — Duke Charles William Ferdinand of Brunswick, on his suppression of the riots in Holland and capture of Amsterdam, 1787 (2 var.); — Prince Frederick Josiah of Coburg's Victory over the Turks at Foksan, 1789; — K. K. General Field Marshal Laudon's Capture of Belgrade, 1789; — Archduke Charles of Austria (℞. SEINEM HERMANN DAS DANKBARE VATERLAND); — Pope Pius VI., 1789; — Coronation Medal of Leopold II., 1790 (a large medal); — Leopold II.'s Coronation as King of Hungary, 1790; — Coronation at Prague of Leopold II. as King of Bohemia, 1791; — Convention of Pillnitz, 1791 (2 var.); — Leopold II. and Frederick William II., 1791, with their busts, on the same Convention, 1791; — View of Eisenberg, the Medallist's native town, on his Visit, in 1788 (*obv. illustrated*); — Coronation of Emperor Francis II, at Frankfort-on-Main, 1792 (sev. var.); — Freiherr Prince von Hardenberg, 1792; — Landgrave William IX. of Hesse-Cassel, on the recapture of Frankfort from the French, 1792; — Counters with busts of Louis XV., Louis XVI., Marie Antoinette, etc.; — Memorial Medal of Louis XVI., 1793 (sev. var.); — Visit of Frederick William III., of Prussia with Queen Louise to Fürth, 1799; — Peace of Luneville; — Napoleon at Austerlitz; — Frederick William III.; — Napoleon I.; — Nelson; — Suvarow; — etc. Some of these medals were engraved in conjunction with Johann Christian Reich's son, Johann Martin, by whom is the ℞. of the artist's Portrait-medal, reproduced above.

To the above list I might add still further: — Coronation of Joseph II., 1764 (signed: **R. F.**); — School for the poor at Fürth, 1775; — Thanksgiving Jeton, 1773; — Peace of Kutschuk Kainardschi, between Russia and Turkey, 1774; — Preliminaries of the Peace of Foksan, 1774; — State of the World in 1778; — Peace of Teschen, 1779; — Edict of Tolerance promulgated, 1782; — End of the American War of Independence, 1783; — Drought of 1784 (sev. var.); — Member's Jewel of the famous Lodge 'Minerva of the three Palms', Leipzig; — Peace of Lunéville, 1801; — Stadthauptmann Majer of Hall in Suabia; — Alexander, Margrave of Brandenburg; — St. Rupert; — Jetons for Salzburg, Uffenheim, etc.; — Charles, Primate of the Rhine Confederation, 1807; — Nic. Schlimbach, 1808; — Peace of Versailles, etc., and numerous Personal medals, also Portrait-medallions in wax, one of which I have seen of Alexander von Humboldt.

J. C. Reich's signature occurs in various forms on his medals: **R.**; — **R. F.**; — **REICH**; — **I. C. REICH FE.**; — **I. C. REICH F.**; — **IOH. CHR. REICH** and on J. M. Reich's Portrait-medal of his father he is designated: **IOH. CHRIST. REICH**. H(och). F(ürstlich). **ANSPACH. HOF. METALLIER** (*sic!*).

One can only confirm Bolzenthal's appreciation of this Medallist's work, that it does not rank very high in artistic merit.

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REICH, JOHANN MATTHIAS (*Germ.*). Medallist; son of Johann Christian Reich, and his collaborator from about 1789 to 1800, was born at Fürth in 1768. Meissner states that many of the medals signed **R.** or **REICH**, and issued between 1789 and 1800, as well as numerous Counters, were the work of both father and son conjointly. The signatures **I. M. R.** and **I. M. REICH** occur on the R℄. of Johann Christian's Portrait-medal, 1789 : **DES VATTERS WERTH VOM SOHN VEREHRT-DENKMAL KINDLICHER LIEBE VON I. M. REICH 1789.** The Portrait on the obv. (*illustrated* under J. C. Reich) is by the father. Hennin ascribes to the son Memorial medals of Louis XVI. and Marie Antoinette, 1793, signed **R.** (sev. var.); Louis XVI., 1793; Louis XVII., etc. and says that he emigrated in 1800 to the United States, settling at Philadelphia.

BIBLIOGRAPHY. — *As above.*

REICHARDT, GEORG (*Germ.*) of Saalfeld (Thuringia); Mint-master at Sagan, *circ.* 1639-1660; contracted also for the coinage of Breslau, Oppeln, 1654 and 1658; Neisse, 1657 and 1660; and Oels, 1661. His special mark on the coins issued by him is a Swan.

BIBLIOGRAPHY. — Friedensburg, *op. cit.*

REICHEL, JOHANN JACOB (*Germ.*). Medallist at Warsaw, towards the end of the eighteenth century. He signed his medallic productions : **I. R.** or **I. I. R.** He is probably the same Engraver, whom Schlickeysen calls **JACOB REICHEL**, and who was working at St. Petersburg, *circ.* 1815. There is by this artist a series of Portrait-medals of the Kings of Poland; and one of Sigismund III., King of Sweden, is described in Hildebrand's *Catalogue of Swedish medals*, I, p. 72, n° 49.

REICHER (*Austr.*). Moneyer at Vienna, 1382- †1397.

REICHER, HANS (*Austr.*). Son of the preceding; Moneyer at Vienna, 1404-1406.

REIFFEL, ADAM (*Germ.*). Seal- and Gem-engraver, who was occasionally employed at the Munich Mint, *circ.* 1625.

REIHL, CHRISTOPH (*Germ.*). Mint-warden at Mannheim, 1746.

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REIMANN, MARTIN (*Germ.*). Mint-master at Coburg, 1633-1639; possibly the same, or his son, of the same name, was Mint-master at Saalfeld, 1658-1672. The coins (Thaler, Ducat, Gulden), dated 1673, and reproduced in Tentzel (*Saxonia numismatica*, Pl. I, nos III, IV and VI), are signed **MR**, except the Ducat. They belong to the time of Ernest the Pious, after Duke Frederick had undertaken the regency of the newly annexed Altenburg district. Reimann may have been the Engraver as well as the Issuer of these coins.

Bibliography. — Schlickeysen-Pallmann, *op. cit.* — B. Pick, *Die Schaumünzen Friedrichs I. von Sachsen-Gotha und Altenburg*, 1904, pp. 2, 5.

REIMAR, ANDREAS (*Germ.*). Mint-master at Wismar, 1580-1597. His coins are usually signed **AR**.

REIMER, HANS (*Germ.*). Goldsmith of Munich, a native of Mecklenburg, who worked *circ.* 1557-1598 for Dukes Albert V. (1550-1579) and his successor, William V. (1579-1598). He cannot properly be called a Medallist, but he cast Presentation medals (possibly after his own models) and mounted them as Pendants, &c.

Between 1557 and 1597 the Bavarian National Archives contain many records of payments made to him for all kind of goldsmith's and medallic work : 1560 (20 'Eerpfenninge', one of the weight of 5 Ducats), 1561 (10 large gold 'Gnadenpfenninge' with portrait of Albert V., and several other medals), 1562 (10 'Gnadenpfenninge'), 1565 (15 'Gnadenpfenningen'), 1566 ('Ehrpfenning für den Ruedolf'), 1567 (1 'Gnadenpfenning' of a value of 10 Kronen), 1568 (various 'Ehrenpfenninge'), 1569, 1570, 1571 ('Gnadenpfenninge'), 1573 (10 large and 10 small 'Gnadenpfenninge', etc.), 1574 (various 'Gnadenpfenninge', etc.), 1575 ("zur Giessung etlicher guldiner Pfenning"), 1576 (3 'Ehrpfenninge'; also 19 large and 23 small 'Ehrpfenninge', and a gold "Pfenning' dedicated to the Princely Counsellor Sebastian Ridler in Burghausen), 1578 (30 large and 50 small 'Gnadenpfenninge' with the Duke's portrait), 1581 ("per mererlei Arbeit" for Duke William), 1585 ("per Macherlohn etlicher goldner Pfenninge mit Bildniss Herzogs Wilhelm. One of these Portrait-medals may have been used in the Pendant of the three brothers, illustrated above), 1589 ('Ehr' or 'Gnadenpfenninge' with portrait of Duke William), 1591 (24 'Gnadenpfenninge'), 1594, 1596, 1597 (for goldsmith's work), etc.

From comparison with a honestone Medallion, signed **HR** in the Ducal Library at Gotha, Dr Habich has been able to ascribe to Hans Reimer a medallic jewel of Duke Ernest of Bavaria, archbishop of Cologne (1583-1612) and bishop of Liège (1581-1612). This medal (*Medaillen und Münzen des Gesammthauses Wittelsbach*, I, p. 82, n° 565 ; obv. *illustrated*) which forms part of a Presentation

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Pendant of the three brothers, Dukes William V., Ferdinand, and Ernest, to the Duchess their mother, has on obv. a bust of Duke Ernest, and on Rv. Orb and a representation of the Fall.

Dr Julius Cahn has further attributed to Hans Reimer a Medallic Jewel, in the British Museum, of the Emperor Rudolf II., 1584; signed ·H·R·, lozenge shaped, 30 × 30 mill. (*Berliner Münzblätter*, pp. 329-331; *Numismatic Chronicle*, 1904, p. 59, Pl. VI, 5).

Following the suggestions of J. V. Kull, P. J. Meier, A. Erman



Jewelled Medallic Badge, attributed to Hans Reimer.

and other writers, I said (Vol. II, p. 369) that the monogram ꟻA on Portrait-medals of Duke Albert V. of Bavaria, 1554, has been misread for HR and that these medals, as well as those of Margarethe von Fraunhofen (Beierlein, *Berühmte Bayern*, part. V, Pl. I, 10), Wilhelm Prant von Pranthausen (in Vienna Medal Cabinet), and Hans von Pfaffenhausen, † 1563 (medal known to exist, but of which no specimen has yet been found) were the work of Hans Reimer. Dr Habich, who has had the opportunity of carefully

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examining several specimens of these medals is absolutely convinced that the monogram is H·Γ and the attribution to Hans Reimer therefore falls to the ground. The name of **HANS AESSLINGER,** sculptor to the court of Albert V. has been suggested as that of the artist, by the same writer, but without any material proof in evidence.

As to the Portrait-medal of Frankenstein (Erman, Pl. VIII, 5) which is also signed **H. R.**, the work is again quite different to that



Portrait-medal of Albert V. of Bavaria, by the artist **HA**, possibly *Hans Aesslinger*.

of Hans Reimer, and Erman's attribution to Hans Reinhard Junior is possibly, or even probably, correct.

Hans Reimer was undoubtedly a very clever and gifted craftsman.

Bibliography. — Dr Georg Habich, *Hans Reimer*. Berl. Münzbl., 1902, 1903. — Dr Julius Cahn, *Ein Beitrag zum Werke Hans Reimers*, Berl. Mzbl., 1903. — J. V. Kull, *Die Goldschmiede und Medaillenkünstler in den Hofzahlamts-rechnungen zu München 1551-1650*, Mitth. der Bayerischen Numism. Ges., XIX, pp. 23-43. — Kull (586), XVI, XVII, 156, XIX, 25-36. — Rosenberg, *Merkzeichen*, 228.

REIMS, CLAUDE DE (*French*). Général des Monnaies, 1578.

REINARTUS (*Germ.*). Moneyer at Coburg, 1338-1348.

REINBURG, JOHANN WENZEL VON (*Bohem.*). Mint-master-general for Bohemia, 1678-1681.

REINECKE, HEINRICH ALBERT (*Germ.*). Mint-master at Quedlinburg, *circ.* 1676.

REINEL, JOHANN BAPTIST (*Germ.*). Sculptor of the second half of the eighteenth century, and the modeller of a Portrait-medal of the physician J. C. Pelloutier, Berlin, 1763 (Bolzenthal, p. 276).

REINEMER UND SPIEGEL (*Austr.*). Manufacturers and Medal-publishers of Vienna, whose signature *R. & Sp.* I have noticed on

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two Rifle Meeting Prize Medals of Schwechat, June 1900 (Erster Niederösterreichischer Verbandschiessen) and Vienna, August 1900 (Secessionistischer Anhänger auf das Kaiserschiessen des Niederösterreichischen Landes-Schützenverbandes). Both medals are neatly executed in Renaissance style.

REINHARD (*Bohem.*). Moneyer, or Mint-master at Prague, 1300.

REINHARDUS (*Germ.*). Monetarius consul et cives at Arnstet (Arnstadt, Schwarzburg), 1320.

REINHARD, BALTHASAR (*Germ.*). Warden of the Mint at Cassel, 1765-1774, and Mint-master there, 1775-1783; later, Mint-master at Detmold, 1789-1811. His initials **B. R.** occur on the coins he issued at both mints. I have noticed them on Thalers and subsidiary currency of Frederick William Leopold, Prince of Lippe, 1791, and Prize Gulden of 1793.

REESE & CO (*Amer.*), issued a brass token as follows:

Obv. S. W. Reese and Co.
Rubber Stamps
&
Stencils
72 Page
Catalogue Free
28 Church St. N.Y.
℞. Brass Checks of Every Description
Badges
Door Plates
Seals
&c. &c.

The above firm is still in existence at 44 Vesey St. N. Y. City.

REINHARD, HANS (*Germ.*). One of the best known of German Renaissance medallists, whose works, so far as they exist, range



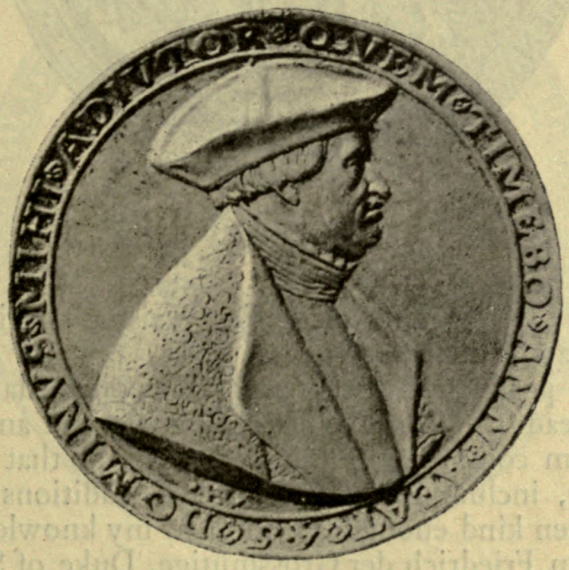
Portrait-medal of Hans Reinhard (?)
probably by himself, 1568.

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from 1535 to 1568. To Dr E. G. Gersdorf is the honour due of having discovered his name, in the Annals of the Leipzig Corpo-



Johann Frederick, Duke of Saxony, 1535.



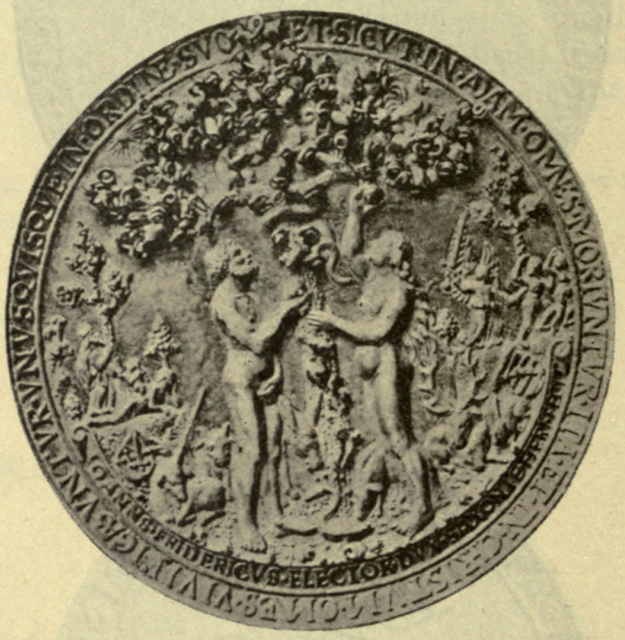
Cardinal Albrecht von Brandenburg, 1536.

ration of Goldsmiths, as the author of fine medallic works, the earliest of which were executed in commission for Dukes Johann

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Friedrich and Maurice of Saxony, and Cardinal Albrecht von Brandenburg. These fine productions are variously signed : H.R., or HR, and also · HR, which letters, on Tentzel's suggestion, had formerly been attributed to a certain Heinrich Reitz, an altogether imaginary person.

Hans Reinhard the Elder was probably born at Wittenberg, not much later than 1510; he spent there his early life, and may have been a pupil of Lucas Cranach, whose influence is strongly felt in his works; he settled at Leipzig at latest in 1539, where he married a widow with fair means, became a pupil of the goldsmith



The Fall.

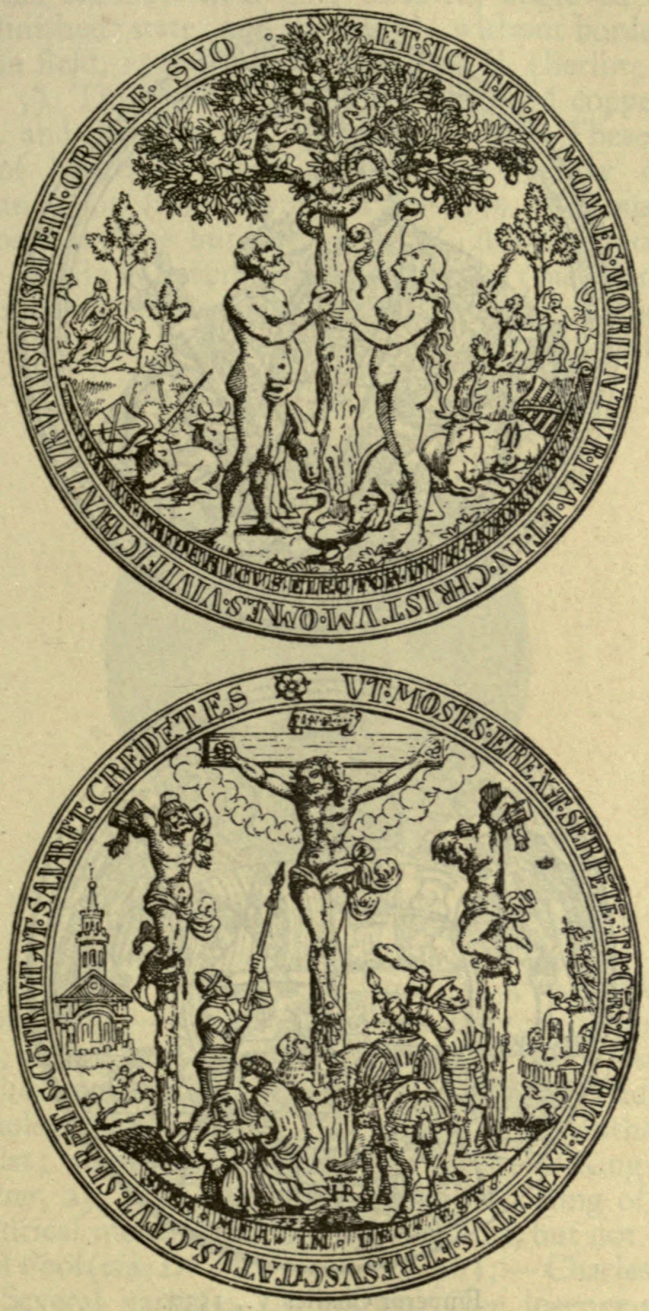
Treutler, and 1547 was made himself a 'Meister'. He is supposed to have died on 29. January 1581.

His medallic productions occur in box-wood medallions, silver, bronze, and lead medals. The list of his works I am able to give here is far from complete, but it comprises all that is known up to the present, including the most recent additions which Prof. Dr Pick has been kind enough to bring to my knowledge.

1535. Johann Friedrich der Grossmütige, Duke of Saxony; box-wood medallion, with reverse (Gotha Museum); — The same, in silver, gilt in parts, with mount and loop for suspension (Weimar); — The same; Reverse type only (Leipzig University); — Another, (Berlin; *obv. illustrated*; *Trésor de num.*, 20, 5); — Another,

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unpublished variety, was sold by Messrs Sotheby, Wilkinson and Hodge, Hawkins sale, 31. March 1909, for £ 8.15.0; — Box-

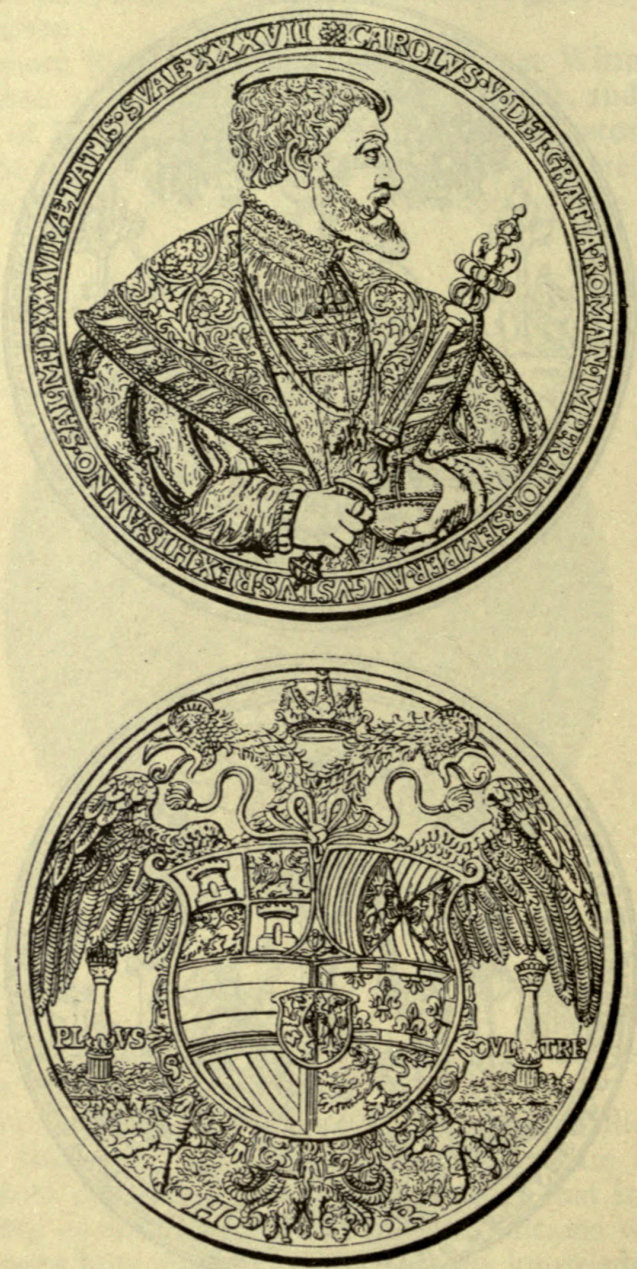


The Fall and Crucifixion, 1536.

wood Portrait-medallion of the same (Gotha Museum); — Cardinal Albrecht von Brandenburg, archbishop of Mayence (Berlin;

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Heraeus, *Bildnisse der regierenden Fürsten und berühmter Männer*, Wien, 1828; Pl. 1, 9; *obv. illustrated*); — 1536. The Fall and Crucifixion; executed in commission for Prince Elector Johann

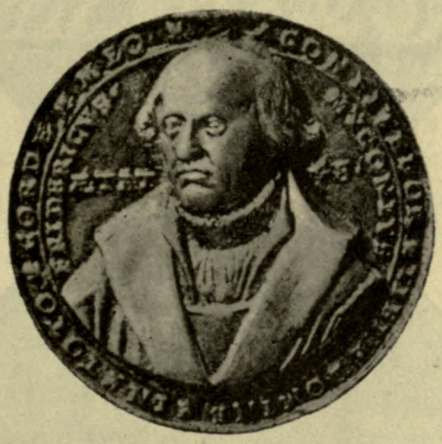


Emperor Charles V., 1537.

Friedrich (Berlin; *two varieties illustrated*). Numerous varieties and dates exist of this medal, which is known in two sizes, 66 and 54 mill. A proof or trial-piece in lead without any chasing and

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engraved inscription, was exhibited by Dr Pick at the '3. *Deutsche Kunstgewerbe-Ausstellung, Dresden, 1906*', from the Gotha Museum, with three other specimens, one in silver, lettering cast with the type, &c., the second, silver gilt, undated, engraved inscription, and in unfinished state, and the third, without border and with inscription in field, 1536; — 1537. Charles V. (Berlin; *illustrated*; *Trésor*, 20, 5). This medal occurs in silver and copper alloy; — Charles V. and his brother, king Ferdinand. These portraits, although of beautiful execution, were evidently done after paintings, and not from life; — 1538-1539. Various Religious Medals: Moses and the burning bush; Rℒ. Adoration of the three holy Kings (Berlin). Several varieties known (*one illustrated*); — Abraham's sacrifice of his son Isaac; Rℒ. The Crucifixion (Dresden Exhibition, from the Steeger collection; Æ. gilt, with loop and



Frederick Myconius.

ring for suspension). A specimen, dated 1539, was represented in the Felix collection. — 1539. Allegorical Representation from the Apocalypse; obv. Christ as judge of the World; Rℒ. God enthroned amidst the saints (Berlin Museum); — 1539. Friedrich Myconius, a theologian of Gotha (Æ. specimen in Gotha; Rℒ. by another artist; another, in Berlin Museum); — King Ferdinand (Berlin; *Trésor*, 23, 7); — 1541. Christian III., King of Denmark; — 1547. Satirical medal, described by Gersdorf, but not by Erman; Cardinal and Fool (*vide* Dr Pick's monograph); — Charles V. (Berlin Museum). Several varieties are known. One lozenge-shaped was sold at Nuremberg, October 1906 (Sale Catalogue C. F. Gebert, lot 545; *illustrated*); — 1544. The so-called "Dreifaltigkeitsthaler" executed in commission for Duke Maurice of Saxony. Cast in silver; some of the figures being soldered on and the details having

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been finished with the chisel. Only seven originals are known to Dr Jul. Cahn (June 1905); those in the cabinets of Weimar, Gotha, Dresden, and Berlin; the Engelhardt specimen (Catal., nº 242),

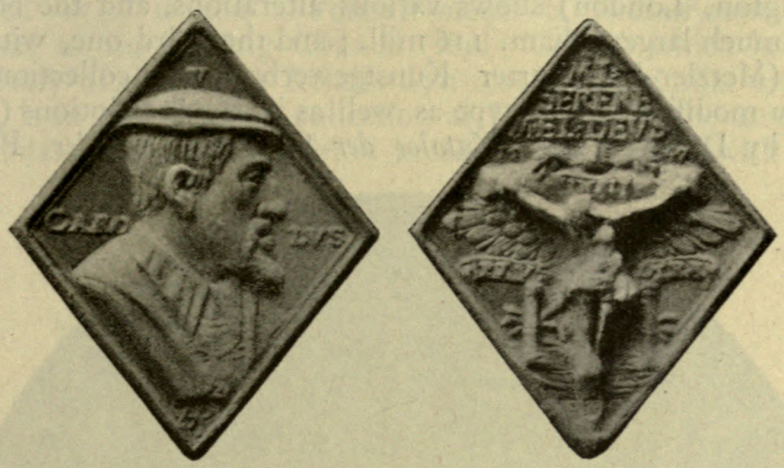


Moses and the Adoration.

and that of the Pogge-Dr Belli collections, now in the cabinet of Herr Carl Nathan Mayer of Offenbach. I may add an eighth specimen, which was exhibited at the Burlington Fine Arts Club 1906

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Exhibition of German Renaissance Art. This medallion was imitated in the seventeenth century in the Netherlands, in the technique of Pieter van Abeele or his school, and it is evident that the specimens



Charles V., Portrait-badge, 1547.

reproduced by Van Mieris, *Nederlandsche Vorsten*, III, p. 87, and Bolzenthal, Pl. XII, were such copies and not originals. It is



Charles V.

however now known also that Hans Reinhard himself made reproductions, of three different years, for Duke Maurice's successor, Prince Elector Augustus of Saxony; one is dated 1561 (in

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Mr. Ad. E. Cahn's cabinet, June 1905; described in *Bl. für Mzfreunde*, 1905, p. 3341; 103 mill. diam.; weight: 272, 5 gr.); a second one, of 1569 (in the Victoria and Albert Museum, South Kensington, London) shows various alterations, and the body of Christ much larger; diam. 116 mill.; and the third one, with date 1574 (Metzler-Frankfurter Kunstgewerbeverein collections) is entirely modified in the type as well as in the inscriptions (reproduced by Dr Jul. Cahn, *Katalog der Sammlung Metzler*, Pl. XIII,



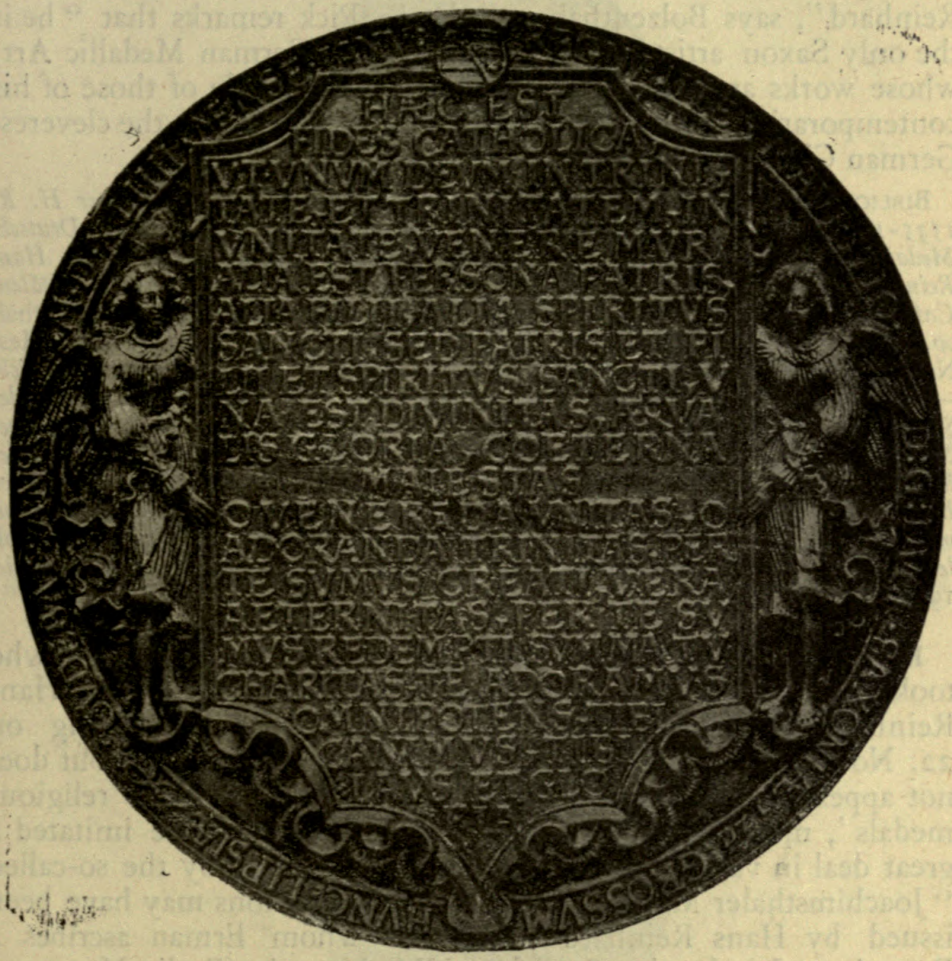
Obv. The so-called 'Dreifaltigkeit' Medal, by Hans Reinhard.

71). This specimen is signed HR and appears to be the last known work of the great Master. — To his son, Hans Reinhard junior, another 'Dreifaltigkeit' medal, made by order of Ulrich Mordeisen, a Leipzig lawyer, is attributed by Dr B. Pick; this has on the Rv. Christ with the banner of Victory. — At the Dresden Fine Arts Exhibition, 1906, a silver-gilt specimen of the 1544 'Dreifaltigkeitsthaler', from Gotha, was shown; the crucifix and sceptre are soldered on this piece, which is very much chased.

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Dr Pick suggests that Hans Reinhard executed his 'Trinity Medal' while serving at Leipzig as an apprentice under Treutler.

Dated 1544 is also a Portrait-medal of Hieronymus Loter, architect to the Leipzig Council (lead; Gotha) which has been tentatively attributed to Reinhard; a reverse of a similar medal, in silver, is in the Werner collection at Leipzig. Of the same year Erman describes another satirical medal by the Master, with Cardi-



Rev. The so-called 'Dreifaltigkeit' Medal, by Hans Reinhard.

nal's Head and Head of a Fool; "effigies cardinum mundi" (Dannenberg).

Between 1547 and 1581 there are no signed medals by Hans Reinhard, but Dr Pick suggests the attribution to him of a medalet, dated 1568, bearing the Master's own portrait (AR. gilt. Gotha; *illustrated* from a plaster cast kindly sent me by Dr Pick).

In the Erbstein Sale Catalogue a Portrait-medal of Marcus Krampf, 1562, is described as in the art of Hans Reinhardt.

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Domanig gives to this artist a medal of King Ludwig II. of Hungary and his consort Maria, and another of King Christian II. of Denmark, but neither is signed, and I find no other writer confirming this attribution. Hans Reinhard found many imitators, especially of his religious medals. Among the best of these imitations are those by the " Joachimsthal Masters ".

" An artist well-acquainted with the technicalities of goldsmith's work could alone have produced such works as those of Hans Reinhard ", says Bolzenthal, and Dr B. Pick remarks that " he is the only Saxon artist, of the best period of German Medallic Art, whose works are worthy to be placed by the side of those of his contemporaries of South Germany ". Pinchart calls him the cleverest German Chaser of the time.

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REINHARD, HANS (the Younger) (*Germ.*). Son of the last, who took the civic oath at Leipzig, 10. November 1584, as ' Hans Reinhard, aurifaber, Johannis filius ', and was still living on 22. November 1619. He continued his father's business, but does not appear to have produced anything remarkable. The ' religious medals ', modelled by Hans Reinhard the elder were imitated a great deal in various places, and most successfully by the so-called " Joachimsthaler Masters ". Some of the imitations may have been issued by Hans Reinhard junior, to whom Erman ascribes a Portrait-medal, dated 1582, of Paul Frankenstein (Berlin Museum ; *illustrated*), the style of which bears analogy to a Portrait-medal of the Breslau ecclesiastic Ambrosius Moiban and his consort Anna.

Dr Pick in his Catalogue of German Medals exhibited at the ' Dresden Kunstgewerbe-Ausstellung ', 1906, has described under the name of Hans Reinhard the younger the following medals : ' Dreifaltigkeitsmedaille ' (℞. Christ with the banner of Victory), Medal executed by order of Ulrich Mordeisen, a Leipzig lawyer (Æ); — Christian I. and Sophia (℞. John George and Elizabeth

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of Brandenburg, 1588). This medal, says the writer above-named, is attributed by some, Erman amongst them, to the Court-goldsmith Heinrich Rapusch of Berlin. Bolzenthal, on the other hand, ascribed it to Heinrich Reitz Junr = Hans Reinhard Junior. It is signed HR. This monogram occurs on medals, with portraits of



Paul Frankenstein.

Charles I. of Great Britain, and his Queen, 1636, commemorating the 'Treaty between the English and Dutch by which the latter were to pay £ 30,000 for the permission to fish in the British seas'. The British Museum possesses four varieties (*one illustrated*). They are all cast and chased. The compilers of *Medallic Illustrations*, &c.,



John George of Brandenburg and consort.

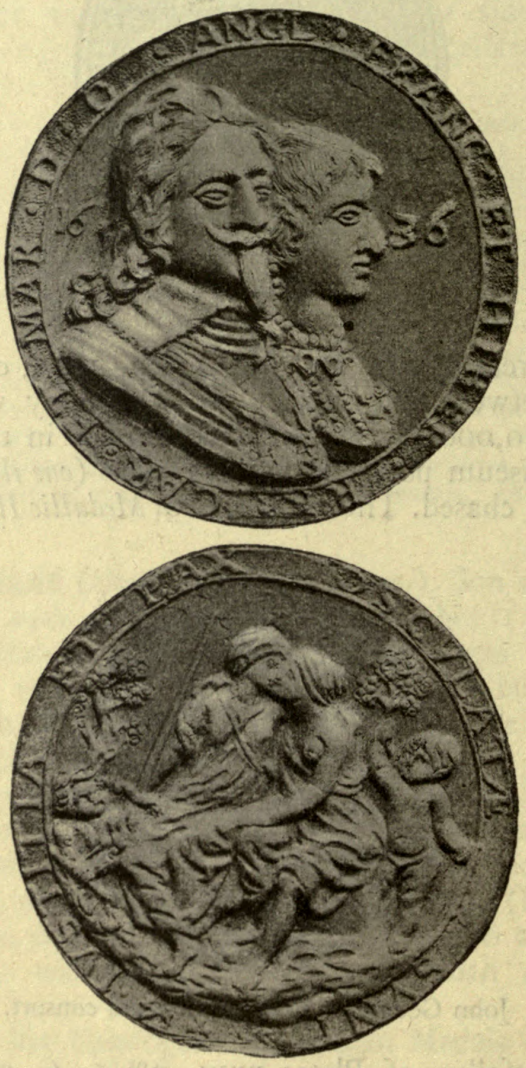
and of the portfolios of Plates XXIII, nos 5, 6, ascribe them to Heinrich Reitz junior = Hans Reinhard Junior.

To the same artist may belong also a Memorial Medal of Charles I., 1649 (*Med. Ill.*, I, $\frac{350}{209}$) with busts of the King and Queen similar to those on the Dutch Fishery Medal, 1636. The

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Portrait of Charles I., cut from one of these medals, sometimes occurs, having possibly served as an ornament to a snuff-box or book cover.

Bolzenthal states that Heinrich Reitz Junr = Hans Reinhard Junior flourished during the first half of the seventeenth century, and that he worked chiefly for Princes of the Houses of Brandenburg and Brunswick. He mentions several medals of the Dukes of Brunswick, as executed by him, and among them, a Memorial of Duke Heinrich Julius, and another of Duke Friedrich Ulrich, on the Siege of Brunswick, 1615,



Dutch Fishery Medal, 1636.

A Marriage medal, dated 1626, of the Emperor Ferdinand II. and Eleonora of Mantua, is likewise signed HR.

Bibliography. — Bolzenthal, *op. cit.* — Erman, *op. cit.* — Prof. Dr Pick,

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loc. cit. — Hawkins, Franks and Grueber, *Med. Illustrations*, &c. — Menadier, *op. cit.* — Erbstein, *op. cit.* — Von Sallet, *Tobias Wolff*, Zeits. für Num., IX.

REINHARD, STEPHAN ANDREAS (*Germ.*). Medallist of the first quarter of the eighteenth century, born at Goslar, and a pupil of Christian Wermuth. He worked chiefly for the House of Brunswick, *circ.* 1704-1718. His best known medal, which is signed with his monogram SR commemorates the Death at the Battle of Schellenberg of Duke Augustus Ferdinand of Brunswick-Bevern, 1704 (2 var.; Brit. Mus.).

According to Ammon he was also a Coin- and Seal-engraver, and signed variously : **R.**;—**S.R.**;—SR;—**REINHARD.FEC.**

Bibliography. — Bolzenthal, *op. cit.* — Nagler, *op. cit.* — Ammon, *op. cit.* — *Medallic Illust.* — *Vollständig Braunschw. Lüneburg. Münz und Medaillen Cabinet*, nos 499, 544, 573, 649, 693 and *Preface*, p. XLVI.

REINISCH, J. (*Austr.*). Contemporary Medallist of Warnsdorf, by whom I have seen : Second Centenary of Reichenberg K.K. Priv. Schützencorps), 1870; — Memorial of Emperor Ferdinand I., 1875; — Silver Wedding of Emperor Francis Joseph and Empress Elizabeth, 1879, etc.

REINMANN, FRITZ (*Germ.*). Mint-master at Nuremberg, 1422, Frankfort and Nördlingen, 1423.

REIS, CARLOS (*Portug*). Contemporary Sculptor, born at Torres Novas; pupil of the School of Fine Arts of Lisbon.

At the Paris Salon of 1904 he exhibited a medallion in bronze, 'En Prière'.

REISEN, KARL CHRISTIAN (*Dan.*). Son of a Danish Engraver, and himself a Gem-engraver of note, born in 1685, died in 1725, at the early age of forty. His father was one of the artists who settled in England in the suite of William III.

He has left, says King, a considerable number of works, among which one of the best is a Portrait of Charles XII. of Sweden, three-quarter face, the drawing of which is correct. A veiled head of Faustina Senior (cornelian intaglio); — Head of Lucius Verus (cornelian intaglio); — Head of Charles I. of England (cornelian intaglio) are also known from Tassie's reproductions, but, remarks King, " all Reisen's intagli are much deficient in finish, owing to the excessive rapidity of his mode of execution ".

Seaton, his pupil, surpassed him greatly. Claus, and Smart, are also said to have been apprenticed with him.

It has been suggested that Reisen also cut coin-dies, or at least a silver Pattern for a Neuchâtel Pistole, 1712, signed **R.** (Von Schroet-

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ter, *Die Münzprägung in Neuenburg*, etc., Zeits. f. Num., XXII, p. 73, note 2).

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REISKER, CASPAR (*Germ.*). Mint-master at Teschen, 1695.

REISNER, MELCHIOR (*Pol.*). Mint-master at Lublin, 1597-1598; Superintendent of that Mint, 1599-1601. His coins bear his initials **M. R.**

REISNER, JOSEPH (*Austr.*). Third Engraver at the Mint of Kremnitz, appointed in 1892. The Korona of 1892, issued at Kremnitz, is one of his productions. As a Medallist, he is known to have engraved the die of the R℔ of the commemorative medal of the Mining Congress, 1894, at Nagybanya (Hungary).

REISS (*Germ.*). Medallist at Gmünd, 1838.

REISS, ALBERT (*Germ.*). Contemporary Sculptor and Medallist, residing at Leipzig. At the Berlin Kunst-Ausstellung, 1907, he exhibited the following Portrait-medallions and plaques : Dr Härtel; — Fr. Hofmeister; — Ilse Schmidt; — An elderly gentleman; — An elderly lady; — Toilette; — C. Brose, sculptor; — Bismarck; — King Frederick Augustus of Saxony; — Young girl at play, etc.

REISSLÄNDER, ABRAHAM (*Germ.*). Warden of the Mint at Salzburg, *circ.* 1636.

REITSAMER (*Austr.*). Medallist of the middle years of the nineteenth century, by whom are various Centenary medals of the Birth of Mozart, 1856.

REITZ, JOHANN GEORG (*Swiss*). Chaser and Die-sinker, a native of Suhl in Saxony, settled at Berne in 1736.

REITZNER, MAX (*Hung.*). Mint-director at Kremnitz, appointed in 1891.

REIZ, BERNHARD (*Germ.*). Mint-warden at Heidelberg, 1590.

REIZENSTEIN AUF SELBITZ, HANS HEINRICH VON (*Germ.*). Mint-contractor at Schauenstein, Rehau, etc., 1622.

REMER (or **REHM**) (*Germ.*). Mint-master at Augsburg, *circ.* 1457.

REMI, BENOIT (*French*). Goldsmith of Troyes, appointed Mint-engraver there in 1414 and in office until 1422.

REMI, L'ORFÈVRE (*French*). Mint-engraver at Sainte-Menehould, *circ.* 1394-1402.

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RÉMOND-TOURNIOL, Mme LUCIE (*French*). Contemporary Sculptor, born at Limoges; pupil of Chéret and Descat. By her are Portrait-medallions, cast in bronze.

REMSHARD, ABRAHAM (*Germ.*). Manufacturer ('Silberdrechsler') of Medallic Boxes ('Schraub-medaillen') at Augsburg, during the third quarter of the eighteenth century. His productions are numerous, but among the best known is one commemorating the Second Centenary of the Augsburg Confession, 1755. These Medallic Boxes contain usually a series of coloured wood engravings, representing celebrated personages, or events connected with the subject of the medal, and some are most interesting. The signature is: **ABR. REMSHART EXC.** A common Medallic Box has on obv. a Bust of Ferdinand III. and on R/ a View of Augsburg. Thalers of an earlier date were frequently used by Remshart, whose date is given by Schlickeysen as 1763-1765.

REMY, HENRY (*French*). Contemporary Sculptor, born at Paris; pupil of Jouffroy. At the Salon of 1882 he exhibited a Portrait-medallion of a Lady.

RENARD, CLAUDE (*French*). Contemporary Sculptor, born at Rheims, but residing in Paris. At the Salon 1905 he exhibited a Portrait-medallion in bronze of his Father.

RENARD, Mme LUCIE GABRIELLE (*French*). Contemporary Sculptor, born at Meaux; pupil of Paul Aubé. Among her Portrait-medallions, there is one entitled "Marie la Normande".

RENAUD, Mlle (*French*). Medal, and Gem-engraver of the early part of the nineteenth century, who at the Salon of 1812 exhibited three medals in wax, and also some gems. Chavignerie et Auvray state that this is all they know about this lady artist.

RENAUD, C. M. (*French*). This signature occurs on two Clichés, representing the Napoleon Museum, 1804; one showing the Laocoön, in one of the salons, and the other the Apollo Belvedere (Edwards, *Napoleon Medals*, p. 17; Pl. v, 8-9; Bramsen, *op. cit.*, nos 369, 372). Possibly the modeller of these clichés was Jean Martin Renaud (*q. v.*).

RENAUD, JEAN MARTIN (*French*). Named *Renard* by Rondot; Sculptor and Medallist, born in 1746 at Sarreguemines, settled in Paris about 1771, and died there in 1821. He was for many years employed as a Modeller at the Sèvres Manufactory. He exhibited the following productions: 1787. Birth of Sculpture; — Mme Dauberval; — Venus asleep on a bed of roses aroused by Satyr; — M. Vestris Junr, in Panurge; — 1797. 21 Medallions in wax representing

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various subjects ; — 12 Portrait-medallions in terra-cotta ; — 1798. Full-length Portrait of Corbel Sen[r] ; — 1799. Citizen Robertson ; — Lady's Portrait ; — Venus playing with Eros ; — The artist's Wife ; — Solar Eclipse ; — Timocleos before Alexander ; — The Continence of Scipio ; — The artist's Son ; — Young Lady ; — Head of Satyr ; — Three home-life scenes ; — 1801. Two bas-reliefs representing Theseus fighting the Amazons ; — 1802. Eight bas-reliefs : Peace having unhorsed Mars' Chariot of Victory leading Bonaparte to Immortality ; — Herakles pacifying the army of Amazons ; — Antiope concluding peace with Theseus ; — Marriage of Theseus and Antiope, queen of the Amazons ; — Venus and Cupid ; — Eternal Love ; — Horse grazing ; — Leda in the midst of her family ; — Several Portrait-medallions ; — 1804. Portrait-medallions in wax ; — 1806. Various bas-reliefs, mythological and historical subjects ; — 1808. Portrait-medallions ; — 1810. Engraved Gems representing Portraits and other subjects ; — 1812. Portraits and other subjects in wax and stone ; — 1814. Various Medals ; — 1817. Bas-reliefs in wax, etc.

Several of this artist's busts are exhibited at the Versailles Museum and in the Museum at Valenciennes are four bas-reliefs : Crushing of the Titans ; — Niobe's family ; — Feast of the Olympian gods ; — Nymphs dancing.

The Hague Medal Cabinet possesses two Portrait-medallions in terra-cotta by J. M. Renaud of J. D. Van der Capellen, 1784 (Van Loon, 611), and Marx (*Les Médailleurs modernes à l'Exposition universelle de 1900*, Pl. 2) reproduces nine models by this artist : Head of Lysimachus ; — Leda and the Swan ; — Bust of the Empress Josephine (?) ; — Head in Phrygian helmet ; — Satyr, full-length, holding thyrsus and wine-cup ; — Male Portrait ; — Female head, from the antique ; — Mask, facing ; — Head of Priam.

In the Crignon de Montigny collection were formerly several terra-cotta medallions by this artist ; Abbé Duvenet ; — Baron Vivant-Denon, and others.

Bibliography. — Chavignerie et Auvray, *Dictionnaire général des Artistes de l'École française*. — Rondot et De La Tour, *op. cit.* — R. Marx, *op. cit.* — *Sale Catalogue Crignon de Montigny*.

RENÉ I. (*French*). Titular King of Naples, born at Angers, son of Louis II., Duke of Anjou and Count of Provence. On the death of his father-in-law, Duke of Lorraine, he in 1431 claimed the dukedom ; was defeated and imprisoned ; bought his liberty and the dukedom in 1437, in which year he also made an ineffectual attempt to make good his claim to the throne of Naples and Sicily ; settled down in Provence and devoted himself to literature and art and to developing the country (1409-1480).

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King René is said to have engraved Medals as well as Gems, and M. Babelon (*Pierres gravées*, 1894, p. 266) makes the following statement : " Une opinion qui ne manque pas d'une certaine vraisemblance prétend que le roi René d'Anjou lui-même s'exerça à la gravure sur pierres fines. Des camées exécutés de son temps ornaient un beau reliquaire de Saint-Nicolas-du-Port, près de Nancy, et l'on a quelques raisons de croire que René les avait sculptés ou, tout au moins, en avait donné le dessein ou le modèle. Ce qui est bien certain, c'est que le bon roi, protecteur si ardent des lettres et des arts, grava des médailles, et nous savons que ce genre de gravure va presque toujours de pair avec la glyptique. René, qui aborda tous les genres, la peinture, la sculpture, la miniature, a dû d'autant moins négliger la glyptique que très souvent les personnages de ses compositions picturales ont leurs vêtements ornés de camées. Dans son tableau du *Buisson ardent*, à la cathédrale d'Aix, un camée où figure le Christ bénissant, brille sur le casque de saint Maurice ; la fibule du manteau de l'archange saint Michel est un camée représentant Adam et Eve ; l'Enfant Jésus, enfin, tient à la main un camée à l'effigie de sa Mère. N'est-il pas démontré par là que le roi René, comme Charles V et le duc de Berry, affectionnait particulièrement les pierres gravées ? Et comme il joignait à ses goûts d'amateur les talents d'un artiste consommé, n'est-il pas naturel de penser qu'il s'essaya en ce genre d'ouvrage comme dans tous les autres ? L'Inventaire du Château de Pau, rédigé en 1561, renferme la mention d'un camée avec son portrait : " Une agathe où est enlevé le roy René de Cécyle, et douze petis esmerauldes alentour ".

The Italian medallists Pietro da Milano, and Francesco Laurana, who worked at the court of King René, executed Portrait-medals of him and his Queen, but I do not think any medals or gems, known to be his work, have as yet come to light, although there are many in existence of his period and which probably originated at his court.

Bibliography. — Babelon, *op. cit.* — Ibid., *Les Origines de la Médaille en France.* — Ibid., *Histoire de la Gravure sur Gemmes en France*, Paris, 1902 (pp. 109-123).

RENKIN. *Vide* **RANKIN**. British Medallist, *circ.* 1820.

RENNEBAUM, FRIEDRICH (*Germ.*). Mint-master at Hop. 1622.

RENMANN (or **REINMANN**), **FRITZ** (*Germ.*). Mint-master at Nuremberg, 1422, Frankfort and Nördlingen, 1423.

RENNER, JOHANN KONRAD (*Germ.*). Mint-engraver at Munich, 1622.

RENNESCH, MICHAEL (*Germ.*). Mint-master to the Counts of Reuss, 1623. He signed **M. R.**

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RENTON AND WARNER (*Brit.*). Seal-engravers, Die-sinkers, and Crystal Engravers, established in London. Renton, who is the author of a little book on *Intaglio-engraving*, was a clever worker. His successor is Alfred E. Warner (*q. s. infra*).

RENTSCH, JOHANN (*Germ.*). A native of Gräfenthal; Mint-master at Amberg, Kulmbach, Neustadt a. Aisch, and Gundelfingen-Stockau, 1621-1622.

BIBLIOGRAPHY. — Gebert, *Die Brandenburg-Fränkischen Münzstädten*. — Habich, *Münzen und Medaillen des Gesammthauses Wittelsbach*, I. 136.

RENTSCH, TOBIAS (*Germ.*). General Mint-warden of the District of Upper Saxony at Saalfeld, about 1599.

REPARAT, RAYMOND (*French*). Mint-master at Grenoble, 1508.

REPHUHN, JOHANN (*Germ.*). A native of Calw; Mint-master to the Counts of Hohenlohe at Neueustein, 1623-1624.

REPHUHN, JOHANN ADAM (*Germ.*). Mint-master at Darmstadt, 1693-1705. I have noticed his initials **IA**—**R** on a Half Thaler of Landgrave Ernest Ludwig of Hessen, 1693.

RESCH, J. (*Austr.*). This signature occurs as that of the Designer on both sides of the Silver Wedding Medal of King Carol I. and Queen Elizabeth of Roumania, 1894; obv. die engraved by F. X. Pawlik; R/L by R. Neuberger.

RESEK (*Austr.*). Contemporary Sculptor and Medallist, by whom I have seen a Portrait-medal, undated, of the Singer Jenny Lutzer, †1877.

RESSER (*Germ.*). Contemporary Sculptor and Medallist, by whom I have seen a Portrait-medal, dated 1868, of the Frauenkirche at Munich (Beierlein III, n° 67).

RESTALL, J. A. (*Brit.*). Die-sinker and Medallist of Birmingham, partner in the firm of J. A. Restall & C°, silversmiths and medallists. He is a well known Die-sinker, by whom are Jubilee Medals of Queen Victoria, 1887 and 1897; — Accession of Edward VII., 1901; — Coronation of Edward VII. and Alexandra, 1902; — R^t Hon. Joseph Chamberlain; — Sir Henry Irving, 1906, etc. By him are also the dies of New Years' Tokens issued at various times by the token collectors W. J. Davis of Birmingham, and S. H. Hamer, of Halifax.

RESTELLI, A. (*Ital.*). Contemporary Medallist of Turin. Among his productions I have come across : Opening of the Mont-Cenis

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Tunnel, 1871 (signed : **A. RESTELLI INC. TORINO**); — Opening of the Railway from Turin to Rivoli, 1871 (Al Cavaliere Giovanni Colli); — Tommaso Vallauri; — Cav. Castiglioso; — Luigi Pissavini; — F. de Lesseps, 1869, etc.

BIBLIOGRAPHY. — A. Moyaux, *Les Chemins de fer et leurs médailles commémoratives*, 1905. — R. Ratto, *Sale Catalogues*.

RETEKE (or **RETECKE**), **JOHANN CHRISTOPH** (*Germ.*). Medallist at Hamburg, *circ.* 1664-† 1720. He was in the service of the Species-Bank (1664-1693), for which he engraved numerous dies for Portugalösers. A Portrait-medal of John George II., Prince Elector of Saxony, ℞. SVRSVM DEORSVM, undated, but struck about 1666, and signed **I. R.** is ascribed to this Engraver by Erbstein, *Cat. Engelhardt*, p. 239, Dr B. Pick, and other writers (oval, 38 × 46 mill.). A Portugalöser (on the four European Banks of Hamburg, Amsterdam, Nuremberg, and Venice) at the Hague Museum, is similarly signed **I. R.**, and likewise also the Portugalöser described in Köhler's *Ducaten-Cabinet*, under nos 2888, 2891, 2894, 2896, 2900, 2903, 2905, etc., and Madai's *Thaler Cabinet*, under nos 4916 and 5942. By him are further : Duke Christian Albert of Schleswig-Holstein-Gottorp; oval, 41 × 34 mill. ; — Johann Adolf Kielmann; oval, 40 × 33 mill. ; — John George II. of Anhalt-Dessau and Henrietta Catherine, 1681; — Prince Elector Palatine Philip William, undated (?), etc.

Langemann has published a list of Retecke's productions for the Hamburg Species Bank.

In 1722 he was appointed Mint-master at Eutin, on account of his experience in cutting dies, by Bishop Christian August.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Ammon, *op. cit.* — J. T. Köhler, *Ducaten-Cabinet*, Hannover, 1760. — Madai, *Vollständiges Thaler-Cabinet*, Koenigsberg, 1766. — Nagler, *op. cit.* — Domanig, *Die Deutsche Medaille*, 1907. — *Chr. Lange's Sammlung schleswig-holsteinischer Münzen und Medaillen*, Berlin, 1908.

RETHE, JOHANN (*Swed.*). Medallist at Stockholm, *circ.* 1632-1657. His signature **J. R.** occurs on the following medals : Christina, Queen of Sweden (℞. AETHEREVM NUMEN DIADEMATA CELSA TVETVR); — Queen Christina's Coronation at Stockholm, 1650 (sev. var. ; one with the ℞. legend AVITAM ET AVCTAM); — Accession of Charles Gustavus, 1654 (sev. var. ; ℞. A. DEO. ET. CHRISTINA); — Coronation of Charles Gustavus (℞. IN יהוה SORS MEA IPSE FACIET); — Marriage of King Charles Gustavus with Princess Hedvig Eleonora of Holstein-Gottorp, 1654; — Birth of Prince Charles, 24. November, 1655, etc.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

RETTENMAIER, E. (*Germ.*). Contemporary Sculptor and Medallist of Frankfort-on-Main. At the Exhibition of Modern Medals at

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Frankfort, April 1900, I saw a Bronze Portrait-plaquette of Prince Bismarck by this artist.

RETTER (*Brit.*). This signature occurs on a Portrait-medal of the famous British actor, William Henry West Betty, 1804, copied from one by Westwood, and probably made for sale in the streets.

REUB (*Germ.*). Ammon states that this signature is found on a large medal, dated 1700, of episcopal Hildesheim, and refers to Flad's *Berühmte Medailleurs*, p. 27.

REUSS, ERASMUS THOMAS (*Germ.*). Medallist and Mint-engraver at Berlin, *circ.* 1646-1668. He signed his productions **E. T. R.** He worked for the Prince Elector of Brandenburg, and was released by him in 1668. His three principal medals commemorate the Marriage of Frederick William, Prince Elector of Brandenburg with Louise Henrietta of Orange, 1646; — Visit of the Prince Elector to the Emperor at Prague and Return, in 1652 (signed : **T. R.**); — and Birth of Prince Charles Emile of Brandenburg, 1655. The work on these is mediocre and the design is of poor taste.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Nagler, *op. cit.* — *Catalogus der Nederlandsche en op Nederland betrekking hebbende Gedenkpenningen*, I. — Menadier, *op. cit.*

REUSS, GEORG CHRISTIAN (*Germ.*). Mint-master and Engraver at Bremen, 1708-1710. The coins he issued bear his initial **G. C. R.**

REUSS, JOHANN (*Germ.*). Medallist of the second half of the seventeenth century. Bolzenthal states that he was in the service of Johann Georg. I. and II., Prince Elector of Saxony, and Ammon that his signature : **J. REUS F.** occurs on a Religious Double Thaler, showing events from the lives of Samson and Goliath.

REUSS, JOHANN WILHELM (*Germ.*). Gem-engraver and Line-engraver, born at Coburg in 1787.

REUTER, ERHART (*Austr.*). A native of Vienna, appointed Mint-engraver at Prague, 1563.

REVELOYS, JACQUES (*French*). Goldsmith and Engraver of Paris, who in 1582 applied for the post of Engraver-general of the French coins. By him are Jetons engraved for Raoul Lecomte, King's councillor, 1583.

BIBLIOGRAPHY. — Mazerolle, *op. cit.* — Rondot, *op. cit.*

REVERCHON, CHARLES (*French*). Son of François and Louise Reverchon; Gem-engraver, born at Paris. Among his productions

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are : 1872. Youthful head of River-god, cameo; — 1873. Portrait of M. S. M. L***, onyx cameo ; — 1874. Portrait of General Ducros, onyx cameo ; — 1876. Portrait of Colonel Jaquelot de Moncet, shell cameo; — Mgr the Duc d'Aumale, onyx cameo, etc.

REVERCHON, FRANÇOIS JOSEPH CHARLES (*French*). Gem-engraver and Medallist, born at Meudon, 11. April 1829 ; pupil of Caillouette, David d'Angers, and A. Lebas. He excelled in engraving shell cameos. Between 1857 and 1881 he was an almost continual exhibitor at the annual Paris Salons, and among the items Chavignerie mentions the following : 1857. Head of Silenus, shell cameo ; — 1864. Two shell cameos : Portrait of Mme B***; — Portrait of M. Delangle, vice-president of the Senate; — 1865. Two shell cameos : Child's head; — Portrait of Baron T***; — 1866. Two shell cameos : Portrait of M. Boitelle, senator; — Portrait of Mme Boitelle ; — 1867. Two shell cameos: Portrait of Marquis de La Rochejacquelin, senator; — Portrait of D. Nisard, of the French Academy ; — Universal Exhibition of 1867. Napoleon III. ; — Duc de Morny ; — E. Drouin de Lhuys; — Queen Amelie; — Mme Alix B*** ; — 1868. Two shell cameos : Napoleon III., Emperor of the French ; — Empress Eugénie; — 1869. Two shell cameos : The Imperial Family ; — Fantaisie; — 1870. Four shell cameos : Mme J. Hunnebelle; — M. J. Hunnebelle; — M. Maurice-Richard, minister of Fine Arts ; — M. de Parieu, president of the Conseil d'Etat ; — also two Portrait-medallions : Baron Haussmann; — Mgr. Boudinet, bishop of Amiens ; — 1872. Two shell cameos : Mlle Moisset, of the Opéra-Comique ; — Giraud fils; — 1873. M. B. S***, shell cameo; — 1874. Marshal Mac-Mahon, duke of Magenta, president of the Republic ; — Mgr. Bouvinet, bronze medal ; — Mme la Princesse A. K***, bronze medal; — 1875. Three shell cameos : Mme la Duchesse de M*** ; — Mgr le Duc de Nevers ; — M. H. G*** ; — 1876. Marshal Mac Mahon, bronze medal ; — Admiral de Montaignac, senator, cameo ; — Head of Medusa, cameo ; — 1877. Three shell cameos : Duc Decazes ; — Mme de K*** ; — W. H. Waddington, minister of Public Instruction and Fine Arts; — 1878. Léon Say; — Mme X*** ; — Dom Pedro II., Emperor of Brazil; — 1879. Portrait of Jules Grévy, president of the Republic ; — 1880. Head of the French Republic ; — Portrait of Jules Ferry ; — Portrait of Cazot, minister of Justice ; — 1881. Portrait of Augier, of the French Academy ; — Admiral Cloué, etc.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

REVERCHON, Mme LOUISE (*French*). Wife of the former, and his pupil; also an Engraver of shell-cameos. At the Salon of 1866 she

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exhibited two Portraits of M. Ybry, and Mme Backer, and in 1868 two more of Marquis de B***, and Comte de W***.

REVERE, Colonel **PAUL** (*Amer.*). Originator and Designer of a rare Pattern Massachusetts Halfpenny, known as the "Janus Copper"; obv. Three heads combined; R/. Goddess of Liberty; 1776. Revere was an Engraver of Plates for continental paper money. Crosby states that the Pine tree Cent and the "Janus Copper" Halfpenny sufficiently resemble each other in their workmanship to be considered the work of the same artist.

Col. Paul Revere designed also a medalet of 1766 (?), with bust of William Pitt on obv., and Lion on R/. with legend : WHO ROUZE (*sic*) THE BRITISH LION (*Betts*, p. 230, 518). The Engraver is said to have been a Mr Smithers of Philadelphia.

BIBLIOGRAPHY. — S. S. Crosby, *The Early Coins of America*, Boston, 1875. — Dickeson, *American Numismatic Manual*, 1859. — Betts, *op. cit.*

RÉVILLON, AIMÉ JEAN (*French*). Sculptor, born at Paris, 1. July 1823; pupil of Lequien. He is the author of some Portrait-medallions, among them one of Paul Révillon.

RÉVILLON, ERNEST (*French*). Contemporary Sculptor and Medallist, born at Paris; pupil of his father, and Aimé Millet. The following medallic productions have been exhibited by him at the Paris Salons since 1885 : Portrait-medallion of Pierre Mignard; — 1870. 13 Medals, belonging to MM. Duval and Le Turcq; — 1891. Mme Régine de ***; — La Princesse des Deux-Siciles; — 1895. St. Hubert medal; — 1897. St. Michael; — Mont St. Michel; — 1898. St. George medal; — N. D. de Lourdes; — Universal Exhibition, 1900. 12 Medals; — 1902. Christmas; — 1903. St. Michel; — Genius of the City of Paris; — 1904. 7 Portrait-plaquettes : Jean François Millet; — Cléo de Mérode; — Four Danseuses of the Opéra, and Opéra-Comique; — La Moune; — 1905. Ave Maria; — Dancers of the Opera; — La Moune; — 1908. Pater noster; — Ave Maria; — Industries; — Mechanics; — Electricity; — Chemistry, etc.

BIBLIOGRAPHY. — *Catalogues du Salon*, 1882-1905.

REVOIR, JEAN (*French*). King Louis XIV.'s sword furbisher and Engraver, *circ.* 1664-1680. He is said by Rondot to have engraved medals for the King.

REVOIR, JEAN II (*French*). Son of the last, born in 1629, and holding the same office as his father from 1680 until his death in 1704 (12. October). He also engraved medals in commission for the King : Restoration of the Order of St. Lazarus, 1687; — Demolition of the Temples, 1688; — Capture of Freiburg, 1692.

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BIBLIOGRAPHY. — Rondot, *op. cit.* — J. J. Guiffrey, *La Monnaie des Médailles*, 1889.

REY, SUZAN (*French*). Medallist, Seal- and Gem- engraver of the last quarter of the seventeenth century, domiciled at Rome. He enjoyed a certain notoriety for executing all kinds of subjects in gem-engraving. By him is a Portrait-medal of Cardinal de Bouillon, † 1715 (signed : **SVZAN. DIT. REY. F.**) and particularly admired were his Portrait-gem of Carlo Albani, brother of Pope Clement XI., and the Seal of Marchese Castel-San-Vito.

BIBLIOGRAPHY. — Mariette, *op. cit.* — King, *op. cit.* — Babelon, *Histoire de la Gravure sur Gemmes en France*, Paris, 1902. — Rondot, *op. cit.*

REYMANN, GEORG (*Germ.*). Mint- master at Würzburg, 1571. Leitzmann calls him Naumann, and also Neumann.

REYMOND DE BROUTELLES, MAURICE (*Swiss*). Contemporary Sculptor of Geneva ; pupil of Chapu. He is the author of Portrait-medallions in bronze. His exhibit at the Paris Universal Exhibition, 1900, was very much admired.

REYNARD, P. (*French*). A Portrait-medal of Johann Konrad von Reinach, bishop of Basle (1705-1737), with bust on obv. and on Rℒ. map of the diocese, is signed **PR**. Townshend (*Swiss Coins in the South Kensington Museum*, p. 20) suggests that this medal may be by a French medallist of the name of Reynard.

REYNAUD (*French*). One of the Engravers who competed for the engraving of the coinage of the Second Republic in 1848. He issued a Pattern 5 Franc piece, which is reproduced in De Saulcy, *Souvenirs numismatiques de 1848*, Pl. 46, 4, and Dewamin, *Cent ans de numismatique française*, Pl. 69, 2.

REYNOLDS, SIR JOSHUA (*Brit.*). 1723-1792. This famous English Portrait Painter deserves mention here, as the Designer of the



Rℒ. of Mossop's 'Union Penny'.

reverse of Mossop's 1789 Union Penny, which was made during

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the Viceroyalty of the Marquis of Rockingham. An impression of the model is in the Royal Irish Academy.

REYNEVELT, JOHAN VAN (*Dutch*). Mint-master at Utrecht, 1663-1673.

REYNIERS, ADRIEN (*Flem.*). Illuminator and Engraver at Brussels, *circ.* 1555. He was ordered to make a Seal and Counter Seal for the King of England (Philip II.) 'for his possessions on this side' (Pinchart, *Biographies des graveurs belges*, Rev. de la num. belge, 1855, p. 104).

REYNOLDS, JOHN (*Brit.*). Assay-Master at the Royal Mint, London, 1607.

REZET, JEAN DE (*Ital.*) of Moncalieri; Mint-master at Chambéry, 1405, under Amadeo VIII.

REZETTO, GIOVANNI DA. *Vide* **REZET** *supra.*

R. F. *Vide* **RAIMUND FALTZ.** 1658-1703. Medallist at Augsburg and Berlin.

R. F. *Vide* **RICHARD FEHR.** Medallist at Heidelberg, eighteenth century.

R. F. *Vide* **I. V. RIESING.** Medallist at Würzburg, 1763-1798.

R. F. *Vide* **I. C. REICH.** Medallist at Fürth, 1755-1814.

R. F. *Vide* **REMIGIUS FEHR.** Mint-master at Darmstadt, 1772-1809; † 1810.

R. F. (*Ital.*). Signature of an Italian Medallist, on a Portrait-medal of Pietro Vettori, a Florentine savant (1499-1585). It is dated 1580, and shows on R℣. the Dispute between Pallas and Neptune; diam. 40 mill. (Armand, *op. cit.*, I, p. 282).

R. G. *Vide.* **ROLANDO GASTALDO.** Mint-master at Dezana, 1580-1586.

R. H. (*Germ.*). Engraver's, or Mint-masters's initials on a Silesian Gröschl of Ferdinand II., 1624 (Friedensburg und Seger, *Schlesiens Münzen und Medaillen der neueren Zeit*, 1901, p. 5, n° 183).

RHEIN, J. (*Germ.*). Contemporary Medallist, by whom is a medal of Goethe, 1899, of which two varieties exist, one signed **J. RHEIN NACH J. K. STIELER**, and the other only **J. R.**

RHODES, ROWLAND (*Brit.*). Contemporary Sculptor, born at Newcastle; studied chiefly in Paris, where at the Salon of 1890 he exhibited a Portrait-medallion, cast in bronze, of very good style.

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R. I. or **R. IVN.** *Vide* **JOHANN MATHIAS REICH JUNIOR.** Medallist at Fürth, 1790-1800.

RIBALDI, AGOSTINO (*Ital.*). Mint-master at Milan, 23. April 1639 to 17. February 1644.

RIBEAUCOURT, FIRMIN DE (*French*). Mint-engraver at Amiens, 1750-1765.

RIBEIRO, GASPAR (*Port.*). Engraver of distinction, who cut the dies of coins issued by Don Antonio, Prior of Crato, and struck at Angra, 1582-1583.

RIBEIRO, MANUEL GONÇALVES (*Port.*). Mint-engraver-assistant at Lisbon, 1700.

BIBLIOGRAPHY. — A. C. Teixeira de Aragão, *op. cit.*

RIBEMONT, ALBAN (*French*). Contemporary Sculptor, born at Vendôme; pupil of Leduc. A Portrait-medallion of Léon Dumas, which he exhibited at the Salon of 1885, is not without merit.

RIBEROLLES, BASTIEN DE (*French*). Mint-master at Paris, 1544-1550.

RIBERON (*French*). Contemporary Sculptor and Medallist, residing at Paris. He modelled the 'Médaille d'honneur', instituted by *Le Matin* newspaper, 1905.

RIBOURT (*French*). Die-sinker of the first half of the nineteenth century, and the Engraver of the well-known General Bertrand St. Helena Medal of Napoleon I., with R/. legend : *A* | *ses* | *Compagnons* | *de gloire* | *sa dernière* | *pensée.* | *S*^{te} *Hélène* | *1 Mai* | *1821.* Napoleon's bust, which is taken from Andrieu's model, is surrounded by a wreath of laurel and surmounted by a crown. This badge was issued about 1840. By him is also a *repoussé* Portrait-plaque of Napoléon I. (*Bramsen*, II, 1022).

RICARD, JACQUES HENRI AUGUSTE (*French*). Mint-master at Marseilles, 1830-1839. Privy mark, a Palm-tree.

RICARD, JOSEPH AUGUSTE (*French*). Father of the preceding; Mint-master at Marseilles, 1824-1829. Privy mark, a Palm-tree.

RICART, NICOLAS (*French*). Mint-master at Crémieu, appointed in 1525 for a term of eight years; but in 1530 the Mint was closed, and when it was reopened in 1532, Nicolas Galopin was called upon to fill the office.

BIBLIOGRAPHY. — E. Faivre, *op. cit.*

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RICCI, A. (*Ital.*). Gem-engraver of Florence, second and third quarters of the eighteenth century.

RICCI, DOMENICO (*Ital.*). Gem-engraver of the sixteenth century; a pupil of Matteo del Nassaro.

RICCIARELLI DA VOLTERRA, DANIELE (*Ital.*). Sculptor of the sixteenth century (1509-1566). He modelled and cast in bronze a portrait head of Michael Angelo, "probably that now preserved in the Halls of the Conservatori at the Capitol, and which has been wrongly ascribed to Angelo's own hand" (Fortnum, *Bronzes in the South Kensington Museum*, Int. CXXIV).

RICCIO surname of **ANDREA BRIOSCO** (Vol. I, *N. E.*, p. 283). This artist is specially famous for his well-known Paschal candlestick in the Santo at Padua, begun in 1507 and set up in 1516. For the choir screen of the same church he executed two reliefs, David dancing before the Ark, and his Contest with Goliath. The Tomb of the brothers Della Torre at Verona is another very fine production of this eminent sculptor, who however 'excelled in works of decorative minor art'.

"The medal with his likeness", says von Fabriczy, "in the inscription of which the Italian nickname derived from his curly hair



Obv. of Riccio's Portrait-medal.

is translated into its Latin equivalent, 'Crispus', is, it is true, not signed. Nevertheless, not only because of the similarity in the features with those of the bust in relief on the candelabrum in the church of the Santo, but equally owing to the resemblance of style between the two works, no doubt has ever existed that the medal is the work of Riccio himself. It shows the same strongly defined

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conception of the type, the decided characterisation bordering on the rude, which frequently obtrude themselves in his figures; nevertheless the work is full of power and life, and still entirely in the spirit of the Quattrocento. On some of the other medals conjecturally ascribed to this master, that of Girolamo Donato, the Venetian envoy at the Curia, has the greatest evidence of probability in its favour, since it was for Donato that Riccio made in 1492 the five reliefs (still preserved in the Academia at Venice) for the altar in the Church of the Servites in his native city. Less by the portrait, which is somewhat tame for our artist, than by the excellently composed and cast reverse with the figure (difficult, however, to explain) of a handsome youth sleeping, from whom two Cupids are



Triumph of a Hero
(from the Plaquette by Riccio, in the Paul Garnier Collection, Paris).

engaged in trying to steal divine wisdom from a half-opened book, the medal reveals many points of resemblance with other allegorical scenes in Riccio's plaques; indeed, it has itself been repeated in the form of a plaque (*Italian Medals*, Enj. ed., p. 63).

Prof. Bode (*Die italienischen Bronzen*, Berlin, 1904) describes a number of bronze statuettes by Riccio (n° 313-329) and the following Plaques: Judith holding the head of Holofernes; signed: .A.R°I (10.2 × 8.1); — David holding Goliath's decapitated head; Molinier, n° 218 (5.4 × 4.6); — Scourging of Christ (6.2 × 7.5);

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St. Jerome
(in the G. Dreyfus Collection)
(Reduced).



Vulcan forging the arrows of Love.

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— Entombment of Christ; Molinier n° 230 (8.9 × 14.5); — Another; Molinier n° 221 (11.7 × 16.2); — Another; Mol. n° 223



The Entombment of Christ
(Bas-Relief in the G. Dreyfus Collection)
Reduced.



Death of Lucretia.

(6. × 10.4); — St. George, high relief. Berlin (13.8 × 8.2); Another; Mol., n° 225 (5.2 × 6.1); — Bust of Apollo playing the

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cithara; Mol. n° 404 (7.1 × 3.8); — Mars and Venus (11.1 × 8.7); —Venus chastising Amor; Mol., n° 227 (10.7 × 8.1); — Vulcan, Venus and Amor; signed : R°I; circular (7.8); —Fame; Mol., n° 231 (5 × 4.1); — Rape of Dejaneira; Mol., 229 (5.4 × 6.1); — Amor riding on the waves (5.4 × 6); — Death of Queen Dido; Mol., n° 232 (10.8 × 8.3); — Death of Virginia (6.7 × 9.1); — Marcus Curtius jumping into the Abyss;



Tritons and Nereids.

Mol., n° 416 (7.6 × 6.3); — Triumph of a Hero (7·6 × 10.4); — Antique Sacrificial Scene; Mol., n° 235 (7.4 × 9); — Engagement between Horsemen in front of the walls of a city; Mol. n° 236 (8.8 × 10.2); — Man embracing a Woman; Mol., n° 234 (7·9 × 6.2); — Another; Berlin (6 × 5.7); — Another similar (9.2 × 7.2); — Allegory of Fecundity (8.2 × 6.5); — Youth dreaming (R/ of the Girolamo Donato medal); Mol., n° 238 (5.2);

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— Reward of Diligence ; Mol., n° 241 (circular ; 6.3) ; — Allegory on Renown ; Mol., n° 242 (circ. ; 5.7) ; — Allegory of Sylviculture ; Mol., n° 244 (circ. ; 4.9) ; — Another (3.2). — In the art of Riccio are further : St. George ; high relief (circular ; 5.8) ; — Victory ; copy of a Victory on Trajan's column (6.9 × 5.1) ; — Hercules strangling the Nemean lion ; Mol., n° 407 (10 × 6.6). All these are reproduced in Prof. Bode's admirable work.



A Family of Satyrs
(in the G. Dreyfus Collection)
Reduced.

The Dreyfus Collection includes the following specimens of Riccio's Plaquettes : Entombment of Christ (2 var.) ; — Triumph of a Hero ; — Engagement before city walls ; — Vulcan forging the arrows of Cupid (2 var.) ; — St George slaying the Dragon (2 var.) ; — Hippomenes and Atlanta ; — Judith ; — Allegory on Love ; — Allegory on Fortune ; — Allegory on Fame (2 var.) ; — Fame ; — Antique Sacrificial Scene ; — Death of Lucretia (*illustrated*) ; — Allegory on Virtue ; — Tritons and Nereids (*illustrated*), etc.

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M. Gaston Migeon in his description of the Dreyfus Collection in *Les Arts* (August 1908) writes : " De Riccio, les plaquettes sont un peu le côté faible. Dans ces œuvrettes, il copie l'antique ou reproduit les compositions d'autres maîtres. C'est une face de son art tout à fait industrielle. Elles portent souvent au revers **R** ou **R°I**. Nous retrouvons ici la plaquette si connue de la Judith, d'après le dessin de Mantegna, gravé par Mocetto. L'épreuve de la collection Dreyfus porte la marque rare **R°I**. La Mise au Tombeau, oú tout le groupe central, la Vierge évanouie, soutenue par les saintes femmes, est emprunté à la célèbre estampe de Mantegna ; voici encore saint Georges à cheval tuant le Dragon, le Triomphe d'un héros, et la foule des allégories sur la Fortune, la Vertu ou l'Amour. Toute cette dernière série de plaquettes allégoriques ne sont, à la vérité, que des revers de médailles dont les droits sont pour la plupart inconnus, et beaucoup des éléments décoratifs qu'elles renferment se retrouvent dans un des bas-reliefs du tombeau de Della Torre, qui se trouve au musée du Louvre ".

The fine Plaques representing the Entombment, St. Jerôme, and a Family of Satyrs reproduced here, are in the celebrated Collection of M. Gustave Dreyfus in Paris, and were figured in the January 1908 number of *Les Arts*.

Bibliography. — *Vide under Briosco.* — C. von Fabriczy, *Italian Medals.* — Dr Julius Cahn, *op. cit.* — *La collection Paul Garnier*, Les Arts, 1906, 21. — Bode, *Die italienischen Bronzen*, 1904.

RICE, FRANCIS (*Brit.*) Master of the Mint, London, under James II., in conjunction with John Trinder, Thomas Goddard, William Talbot, William Brumfield, and Edward Fox, who were officiating in England and Ireland, at various mints.

RICHARD, CHARLES JEAN (*Swiss*). Contemporary Sculptor and Medallist of Geneva, whose productions range from about 1870 to the present time.

Among his medallic productions I may mention : Fête of federal non-commissioned officers at Geneva, 16-18 August 1879 ; — Fourth Cantonal Rifle Meeting at Geneva, 1882 ; — Completion of the Geneva Water works, 1886 (designed by Leysalle and Lossier ; obv. engraved by Hugues Bovy) ; — Official Medal of the Federal Rifle Meeting at Geneva, 1887 (R/. by Hugues Bovy) ; — Commemorative Medal of the General Meeting of the Swiss Numismatic Society at Fribourg, 1890 ; — Inauguration of General Dufour's Memorial, and National Rifle Meeting, at Geneva, 1884 ; — Inauguration of the Louis Favre Monument at Chêne-Bourg, 1893 ; — Ami Lullin, first syndic of Geneva, 1748-1816 ; — Centenary of J. J. Rousseau, 1878 (obv. by T. Bonneton) ; — General Hans Herzog, of Aarau, 1894 : — H. U. Stampfer, 1505-1585 ; — Jeton of

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the Swiss Numismatic Society, Chur, 1897 ; — Dr P. J. Pictet, of Geneva, 1872 ; — Geneva Convention, 1897 (sev. varieties); — Federal Rifle Meeting at Fribourg, 1881 ; — Federal Rifle Meeting at Frauenfeld, 1890 ; — Archery and Navigation, festivities at Geneva, 1881 ; — 25th Anniversary of the " Société des sous-officiers "; Rifle Meeting at Geneva, 1883 ; — Choral Festival at Geneva, 1890 ; — Hyacinthe Loyson, theologian ; — Marc Monnier, writer, 1885 ; — François Jules Pictet, naturalist; — Jean Jacques Rousseau ; — Rifle Meeting at Divonne-les-Bains, 1885 ; — Cantonal Rifle Meeting at Lausanne, 1894; — Inauguration of the Railway from Yverdon to Ste-Croix, 1893 ; — Inauguration of a Monument to Doyen Bridel, 1891 ; — Comte Agénor de Gasparin ; — Joseph Hornung, painter, † 1870 ; — Fifth Centenary of the Battle of Sempach, 1886 ; — Inauguration of the Shooting Stand at Carouge, 1888 ; — Sixth Centenary of the Swiss Confederation, 1891 ; — 20th Anniversary of the ' Ecole de Tir au Mannequin ', at Geneva, 1893 ; — Prize Medal of the Horticultural Society of La Côte ; — Artillery Festival at Bienne, 1894; — Inauguration of the meeting room of the ' Union chrétienne ' at Geneva, 1894 ; — Tenth Anniversary of the Life Saving Society of Lake Leman, 1895 ; — Rifle Meeting, presided by M. A. de Luserna, Geneva, 1896 ; — Alexandre Gavard ; — General Meeting of Swiss Innkeepers, at the Swiss National Exhibition, 1896 ; — Prize Medal of the Swiss Society of Chrysanthemum Growers, 1896 ; — Charles Pictet de Rochemont, 1755-1825 ; — Prize Medals of the Genevese Archery, Fencing and Rowing Club, 1898 and 1899 ; — Medal of the Geneva Rifle Club, 1899 ; — Dr Louis André Gosse (1791-1873), of Geneva and Athens, etc.

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RICHARD (*French*). Moneyer and Engraver at Vierzon and Celles, before 1040.

RICHARD, ALFRED PIERRE (*French*). Contemporary Sculptor, born at Paris ; pupil of L. Cogniet. By him are various medallic productions : 1869. Medea, bronze medallion ; — 1875. Ariadne and Theseus ; — The Parcae ; — Portrait-medallion of M. L.*** ; — 1876. The prodigal Child ; — 1877. Mlle Alice G*** ; — Mlle Caroline S*** ; — 1880. Mme A. C.***, Portrait-medallion in bronze ; — 1881. M. A. Boulet, etc.

Bibliography. — Chavignerie et Auvray, *op. cit.*

RICHARD, JEAN (*Swiss*). Mint-master at Geneva, 4. March 1622-4. April 1625, in conjunction with François Grenus. Their joint

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initials **R** and **G** occur on Thalers of 1622 and 1623, Teston blanc of 1624, Quarter Thaler and Huitains of 1623 and 1624, etc.

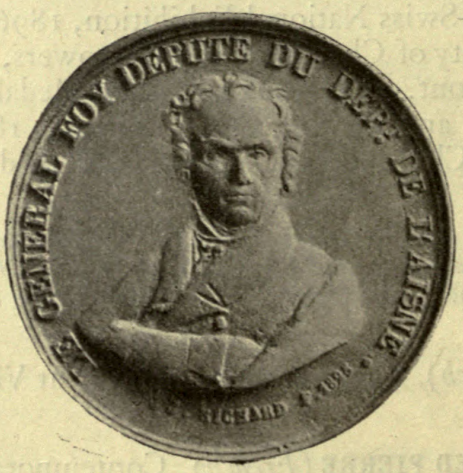
Bibliography. — E. Demole, *Les Maîtres, les Graveurs et les Essayeurs de la Monnaie de Genève* (1535-1792), Fribourg, 1885.

RICHARD, JULES (*French*). Contemporary Sculptor and Medallist, born at Paris; pupil of T. Doriot. Between 1870 and 1882 he has exhibited the following Portrait-medallions at the Paris Salons: 1870. M. Gustave Thoineret; — 1872. Mme M. P***; — 1874. Mme P***; — 1877. Mme Richard, silvered bronze medallion; — 1879. Mlle E. Richard; — 1881. Mme Richard; — 1882. M. J. P. F. Richard, electrotype; — 1883. Mme Richard; — M. Sarret, fils.

Bibliography. — *Catalogues du Salon.*

RICHARD J. J. (*French*). Sculptor of the first half of the nineteenth century. Brother of L. Richard, *q. v.* Both well-known Founders. The only medal executed by J.J. Richard is that of General Foy, a most brilliant French orator, whe knew how to "put his heart into his words". Hence on the reverse of the medal is a heart and a tongue with ears all round listening. A specimen exists in the British Museum (from Dr F. Parkes Weber's collection).

Louis Richard was a personal friend of David d'Angers, and



General M. S. Foy.

usually cast his medallions for him, at least during the life of the great artist. Some of David d'Angers' medallions bear Richard's name on the back. L. Richard was the father-in-law of Ferdinand Liard, who cast medallions for so many artists (including Prof. A. Legros). He died some years ago.

A son of Ferd. Liard is A. Liard, one of the cleverest medal-casters of modern times.

RICHARD, LOUIS (*French*). Contemporary Bronze Founder, whose

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signature occurs on some of the productions of modern French Medallists. It occurs on Portrait-medallions of Baron Dr D. de Larrey, M. E. Chevreul, etc.

RICHARD, Mme MÉLANIE, née **MOZIN** (*French*). Contemporary Sculptor and Medallist, born at Paris; pupil of A. P. Richard. She is the author of the following Portrait-medallions: 1869. Mme Richard; — Mlle J. V.***; — 1870. M. V. B***; — M. L. V***; — 1875. Mlle S. P.***; — 1876. Mlle A.D.***.

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RICHARD, NICOLAS FLEURY (*French*). Director of the Mint at Lyons, 1824-1837. Privy mark: Noah's ark.

RICHARD, PAUL (*French*). Director of the Mint at Lyons, 1839-1845. Privy mark: Tower.

RICHARDET FRÈRES (*Swiss*). Watch-case manufacturers at La Chaux-de-Fonds, who issued and struck a commemorative medal of the Federal Fête of non-commissioned officers at La Chaux-de-Fonds, 1893. The same firm issued various kinds of medalets, tickets, badges, etc.

RICHARDSON, ROBERT J. (*Brit.*). Contemporary Sculptor and Medallist, residing in London. At the Royal Academy, 1907, he exhibited a frame of four medals, Prizes for Billiard Championship, and Swimming, and a bronze Plaque, representing a Siren and Dolphin in the waves; and in 1909, a case of eleven Medals.

RICHART, ROBERT (*French*). Mint-master at Bordeaux, 1541-1545 and later.

RICHE, FÉLIX (*French*). Contemporary Sculptor, born at Paris; pupil of Doublemard. By him is a Portrait-medallion of M. Hugues, which he exhibited at the Paris Salon, in 1883.

RICHE, MATHURIN (*French*). Mint-master at Avignon, 1422.

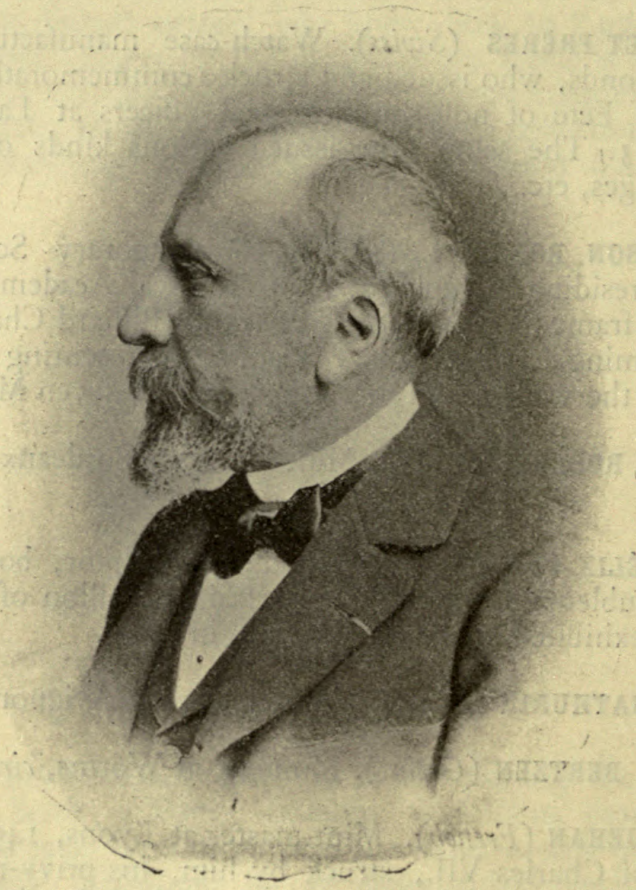
RICHER, BERTZEN (*Germ.*). Moneyer at Worms, *circ.* 1392.

RICHER, JEHAN (*French*). Mint-master at Lyons, 1495. On Ecus au soleil of Charles VII., struck by him, his privy-mark occurs, namely a rosette at the end of the legends and a dot under the twelfth letter.

RICHER, Dr PAUL (*French*). Contemporary Physician, Sculptor and

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Medallist, born at Chartres in 1849. He was educated at Chartres and Paris, and was a Draughtsman in the service of Charcot when he decided to study medicine. In 1874 he was received as a medical student at the Paris hospitals, and five years later, in 1879, he obtained his degree. From 1882 to 1895 he was Chief of the Laboratory of the "Clinique des maladies du système nerveux"; became a Laureate of the Académie de Médecine in 1883, and of the Institut de France, 1881, 1891 and 1894; Member of the Société de biologie, 1893, and of the Académie de Médecine, 1898; Knight of the Legion of honour, 1903. In 1903 he was named Professor of anatomy at the Ecole nationale des Beaux-Arts, in succession to Mathias Duval, and in 1905, he was admitted a member of the Academie des Beaux-Arts on the death of Baron Alphonse de Rothschild.



His medical works are numerous; the most important being: *Etudes cliniques sur l'Hystéro-épilepsie ou grande Hystérie*, and *L'Art et la Médecine*.

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At the Salon of 1888, a statue ' Le Moissonneur ' was exhibited by him; in 1890, again a bronze statue ' Le premier Artiste '; in 1900, ' Un Bûcheron au repos '; and in 1903 the ' Pasteur Monument ', for the Place Saint-Michel, at Chartres.

As a Medallist, Dr Paul Richer is the author of the following Plaquettes: 50 Years' Jubilee of the Société de biologie (1899); —





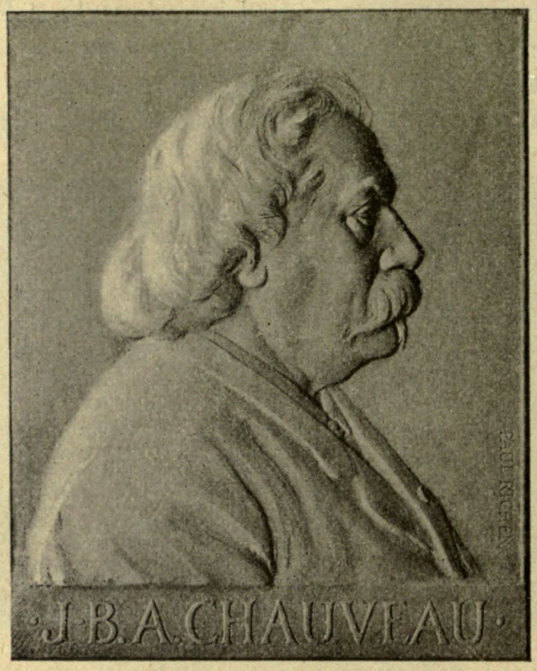
Dr E. J. Marey.

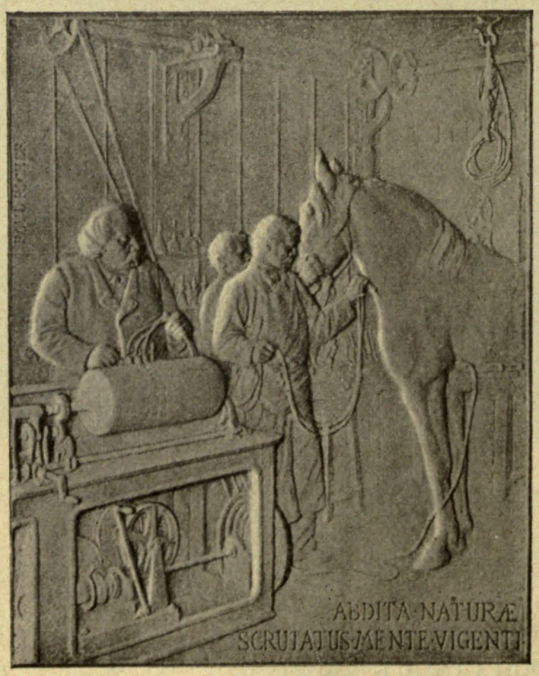
Prof. Dr Raphael Blanchard (1900); — Prof. Dr E. J. Marey (1902) (*illustrated*); — Prof. Dr J. B. A. Chauveau (1903) (*illustrated*); — B. Teissier, medical student (1903); — International Medical Congress at Lisbon (1906), etc.

The Portrait-plaquette of Dr Chauveau is a remarkable work. Dr Lacronique describes it thus in *Gazette numismatique française*, 1905, p. 20: " La physionomie si expressive et si imposante de

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Chauveau est d'une ressemblance parfaite. Cette tête olympienne,





Dr J. B. A. Chauveau.

où se lit à la fois l'intelligence, la vigueur et la bonté, surmonte un

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buste puissant dont les épaules sont courbées moins par l'âge que par le travail. Elle est couronnée d'une abondante chevelure dont on ne peut soupçonner, sur la médaille, l'éclatante blancheur, tant la figure est restée celle d'un homme dans tout l'épanouissement d'une verte et forte maturité. — La scène du revers se passe dans le laboratoire physiologique de Chauveau à l'école vétérinaire de Lyon. Les appareils représentés, le dispositif employé, les aides, le cheval en expérience, tout est d'une exactitude absolue. Cet ensemble met en évidence l'ingéniosité et l'originalité que le savant apporta dans ses moyens de recherches, ainsi que le lieu où naquit et grandit sa renommée".

Dr Paul Richer designed the obv. of the official medal of the 15th International Medical Congress at Lisbon in 1906, which was modelled by Simões of Almeida. A specimen was exhibited at the Salon, 1908, with a Medal of the Congress of Lyons, and a Portrait-plaquette of Bénédict Tessier.

The medals of Dr Paul Richer are by Prud'homme and Lernac.

Bibliography. — Dr R. Lacronique, *Médecins Médailleurs. Le docteur Paul Richer et ses précurseurs*, Gaz. num. française, 1905, pp. 1-39. — *Art et Décoration*, 1902. — *Revue de l'Art*, 1902. — *Catalogue du Salon*, 1902.

RICHERDES, HERMANN (*Germ.*). Mint-master at Wunstorf, 1568-1569; was imprisoned for issuing false money; but later his initials **HR** occur on coins of Münden, 1577, proving that he was reinstated at the latter Mint.

Bibliography. — Wolff, *Die Münzstätten und Münzmeister der Herzöge Erich I und II von Calenberg*, 1536-1584, Bl. für Münzfreunde, 1879, col. 630.

RICHIER, JACOB (*French*). Sculptor, born at Saint-Mihiel, Lorraine, in 1585, settled first at Vizille, and later at Grenoble, where he married in 1615. He was in the service of the Duc de Lesdiguières, for whom he executed numerous works of sculpture. His signature **I.R.F.** 1613 occurs on a Portrait-medallion of Marie de Vignon, marquise de Treffort, which is reproduced by Mazerolle, Pl. xxxvii, n° 759.

The date of this artist's activity is placed between 1610 and 1641, but the year of his death is not known.

Bibliography. — N. Rondot, *Jacob Richier, sculpteur et médailleur*, 1888. — Mazerolle, *op. cit.*, Int. cxliii. — Rondot & De La Tour, *op. cit.*, p. 271.

RICHIER, JEAN (*French*). Sculptor, born at Saint-Mihiel, about 1565, died at Metz, 16. December 1625. He was residing at Metz from about 1608. By him are four Portrait-medallions, cast in bronze, signed **IR**, and executed in 1616, 1617 and 1622. They are: Claude de la Cloche, 1616; signed: **I.R.F.** 1616 (91 × 70 mill.); — Barbe Mayotte, wife of Claude de la Cloche, 1616 (91 × 69 mill.); — Gérard Richier, 1617; signed: **I.R.F.** 1617 (92 × 70 mill.); — Marguerite Groulot, wife of Gérard Richier,

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Marie de Vignon, Marquise de Treffort.

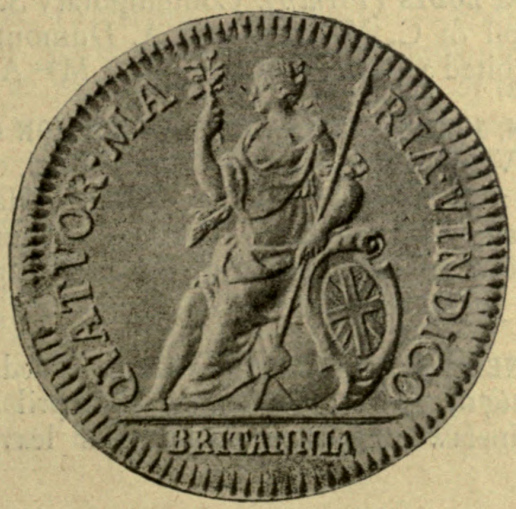


Marguerite Groulot, 1617.

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Frances Stewart, Duchess of Richmond
(after Sir Peter Lely).



℞. of Pattern Farthing, 1665 (enlarged).
Vide p. 118.

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1617; signed: I.R.F. 1617 (91×71 mill.; *illustrated*); — Pierre Joly, King's Counsellor and Procureur général of Metz, 1622; signed: I.R.F. (68×52 mill.; lead in the Epinal Museum).

Jean Richier was a grandson of the famous Ligier Richier, the sculptor of the Saint Mihiel sepulchre. His medallions, says Mazerolle, have a certain artistic merit and are of a fairly good style.

Bibliography. — N. Rondot, *Jean Richier, sculpteur et médailleur*, Revue numismatique, 1888, p. 184; Pl. IX, nº 3. — L. Germain, *Médaillon de Jean Richier représentant Pierre Joly*, Rev. num., 1888, p. 558-566. — Mazerolle, *op. cit.* — Rondot & De La Tour, *op. cit.* — Rondot, *Médailleurs lyonnais*.

RICHMOND, FRANCES STEWART, DUCHESS OF. *Vide* **JAN ROETTIER** *infra*. The figure of Britannia on Charles II.'s Halfpennies and Farthings, from 1668, is said to be a portrait of the famous mistress of the 'merry monarch'.

RICHMOND, DOWAGER DUCHESS OF (*Brit.*) On 11. July 1626 a patent was granted for seventeen years to the Dowager Duchess of Richmond, and Sir Francis Crane, to issue Farthing tokens, which are usually known as 'Richmond Farthings'. The obv. type is a Crown over two sceptres in saltire and Ŗ. crowned harp. Numerous varieties exist, differing principally in the disposition and contraction of the legends and sizes of crown and harp. Montagu specifies fifty-five different mint-marks which he had noted on them.

Bibliography. — Montagu, *Copper, Tin and Bronze Coinage*, 1893. — Grueber, *Handbook of the Coinage of Great Britain and Ireland*, 1899.

RICHMOND, W. B. (*Brit.*). Contemporary Sculptor, Painter, and Medallist; son of the painter George Richmond; Associate of the Royal Academy; a pupil of Prof. Legros and E. J. Poynter. He has executed some clever Portrait-medallions, modelled in wax first, and cast in bronze.

RICHOU, HENRI LOUIS (*French*). Contemporary Sculptor, born at Seine-Port; pupil of C. Monceau and A. Dumont. At the Salon of 1892 he exhibited a Portrait-medallion of Mme Alice Richou.

RICHTHAUSEN, JOHANN CONRAD, FREIHERR VON CHAOS (*Austr.*). Mint-master at Vienna, 1646-1659. His mint-mark occurs on Ⱥ 10, 2 and 1 Ducats; Ⱥ. Double Thalers, Thalers, Half-Thalers, and subsidiary coinage of Ferdinand III. Before being appointed at Vienna, he appears to have served in the same capacity at Brünn. He died on 25. July 1663.

RICHTER, BENEDIKT or **BENGT** (*Swed.*). Medallist, born at Stockholm in 1670, died at Vienna on 18. April 1735. He was a pupil and son-in-law of Karlsteen, and after leaving Sweden he

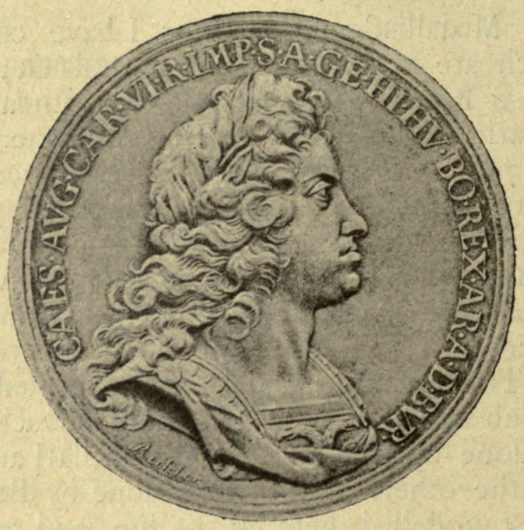
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worked for some time in Paris, where he was employed at the Medal Mint to engrave medals for Louis XIV. In 1703 he came over to England, but soon after returned to Stockholm, being appointed Engraver at the Royal Mint there. In 1712 he was called to Vienna to fill the post of chief Medallist (*Obermedailleur*) to the Imperial Mint, and on 15. January 1715 he was named Inspector of the Coinage (*K. Münzpräginspector*). It would appear, from documents, that the artist also spent some years at Berlin, about 1710-1712.

Among this Medallist's productions I have come across the following, which are variously signed : **RICHTER** ; — **R.** ; — **R** ; — *Richter* ; — **BR.** ; — **B. R.** : — Unknown Portrait, undated, and uniface, 69 mill. ; — Charles XII.'s defeat of King Augustus of Saxony, near Riga, 9. July, 1701 ; — Peace of Alt-Ranstadt between Charles XII. and Augustus, 14. September 1706 ; — Charles XII. grants Religious Tolerance to Silesia, 1707 ; — Another, on the same event ; ℞. DÆIECTIS . LEVAMEN . AFFERT ; — Sweden's Valour, 1809 ; ℞. LABOR . ENVMERARE . LABORES. Hercules ; — Admiral Sir George and Lady Rooke, 1703 ; — Sir William Rich, 1703 ; — Richard Nevill, 1703. (The last three medals were executed by Richter for the Swedish Club in London. " The head of each person, " says Vertue, " was done on one side [of the medal] and some motto and device on the other. These were done by Bengt Richter, a Sweed, who first modelled them by the life, and cast and repaired them curiously. He was related to [Christian Richter], the limner, but staid not long in England ") ; — Arrival of Emperor Charles VI. from Spain for his Coronation in Germany, 1711 ; — Coronation of Charles VI., 1711 (sev. var.) ; — Charles VI. and Empress Elizabeth Christina, 1711 ; — Hungarian Coronation of Charles VI., 1712 ; — Preliminaries of Peace signed between Prince Eugene and Villars, and Peace of Rastadt, 1714 ; — Hungarian Coronation of Empress Elizabeth Christina, 1714 (℞. by Warou) ; — Another, with CORON . POSON. (Presburg) MDCCXIIII ; — Foundation of the Pest Memorial at Mariahilf, 1715 ; — Foundation of the Carl Boromäi Church at Vienna, 1716 ; — Building of the Carlo Boromäi Church at Vienna, 1716 ; — Capture of Temesvar by Prince Eugene, 1716 ; — Building of the ' Landtafelgebäude ' at Vienna, 1717 ; — Capture of Belgrade, 1717 (sev. var.) ; — Treaty of Protection concluded at Messina, 1719 ; ℞. SECVRITAS ITALIAE ; — Coronation of Charles VI. at Prague, 1723 ; — Coronation of the Emperor and Empress at Prague, and Millenary of the Bohemian capital, 1723 ; ℞. by Warou ; — Hungarian Coronation of Charles VI., 1712 ; ℞. by G. F. Nürnberger ; — Erection of a Memorial Column of the Pest at Baden, 1714 ; — Gottfried Bessel, abbot of Göttweig ; Reconstruction of the Abbey after the fire

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(1718); — Peace of Passarovitz, 1718 (2 var. ; both with Reverses by Fuchs; obv. *illustrated*); — Jeton, on the same event ; — The Quadruple Alliance formed to maintain the Peace of Utrecht, 1718; Rℒ. PRO QVIETE PVBLICA; — Birth of Archduke Leopold Johann Joseph, son of Charles VI., 13. April 1716; Rℒ. FOECVNDITATI AVGVSTAE (2 var.); — Victories of Prince Eugene over the Turks. 1717; — Empress Elizabeth Christina, Coronation at Pressburg,



Charles VI., 1718.

1714; — Arrival of the Empress at Vienna, 1713; Rℒ. Rising sun; — Another; Rℒ. Goddess driven in triumphal chariot; — Empress crowned at Prague, 1723; — Foundation of Breslau University, 1728; — Marriage of Maria Anna Christina, eldest daughter of Ferdinand Maria, Prince Elector of Bavaria, and Louis, Dauphin of Viennois, son of Louis XIV., 1680; — Jeton of 1681 with bust of the Dauphine; Rℒ. NOVVM. DECVS. ADDITA. COELO. Crown in clouds; — Defeat of the Spanish Fleet off Cape Passaro, 1718; — Count Karl Gustav Tessin, 1730 (?); — Count Giovanni Baptista Comazzi, undated (?); — Johann Bernhard Fischer von Erlach, 1719.

N. Keder issued a Portrait-medal of Bengt Richter.

Daniel Warou, who was likewise a pupil of Karlsten, and who cut some dies of medals in conjunction with Bengt Richter, appears to me, from his work, especially that connected with the Imperial House of Germany, to have been the better artist of the two, although some of the latter's productions are not without merit.

BIBLIOGRAPHY. — Hildebrand, *Sveriges Konungahusets Minnespenningar*, Stockholm, 1874. — Hawkins, ed. Franks & Grueber, *Medallic Illustrations*, &c. —

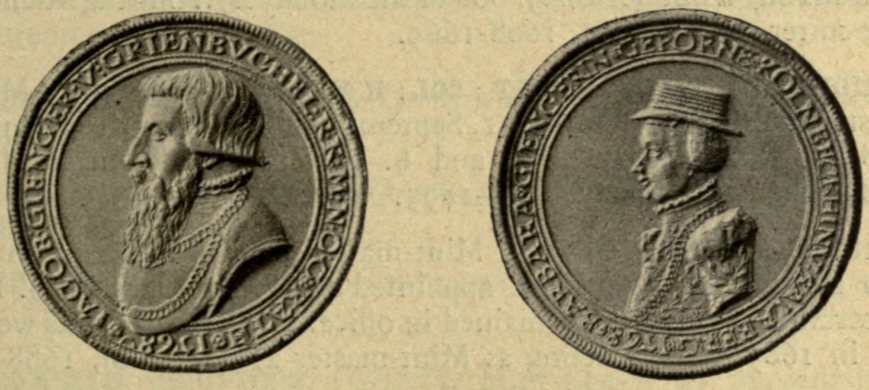
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Katalog der Münzen- und Medaillen-Stempel-Sammlung des K. K. Hauptmünzamtes in Wien, 1901. — *Mittheilungen des Clubs der Münz- und Medaillenfreunde in Wien*, 1890-1905. — Schlickeysen-Pallmann, *op. cit.* — Nagler, *Allgemeines Künstler-Lexikon*, 1837. — Hugo Weifert, *Meine Sammlung von Medaillen auf die Eroberungen Belgrads in den Jahren 1688, 1717 und 1789 und den Frieden von Passarowitz*, Mitth. des Clubs, &c., 1898. — Rondot & De La Tour, *op. cit.* — Bolzenthal, *op. cit.* — F. Krohn, *C. J. Thomsens Nyere Monter*, Copenhagen, 1867. — Domanig, *Porträtmedaillen des Erzhauses Oesterreich*, Wien. — F. Friedensburg u. M. Seger, *Schlesiens Münzen und Medaillen der neueren Zeit*, Breslau, 1901. — *Medaillen und Münzen des Gesammthauses Wittelsbach*, München, 1897. — E. Fiala, *op. cit.* — *Catalogus der Nederlandsche en op Nederland betrekking hebbende Gedenkpenningen*, 1906. — Paul Joseph u. Eduard Fellner, *Die Münzen von Frankfurt am Main*, 1896. — Ammon, *op. cit.* — Lochner, *Medaillen Sammlung*, P. I. 49. V. 17. — Domanig, *Die Deutsche Medaille*, 1907. —

RICHTER, HANS (*Austr.*). Mint-engraver at St. Joachimsthal, 1590.

RICHTER, JOHANN JOSEF (*Austr.*). Mint-engraver at Hohenelbe, was employed temporarily at Prague, 1714, after the death of Hans Georg Ritter.

RICHTER, LUCAS (*Austr.*). Die-cutter at the Mint of Kremnitz, 1558; appointed Engraver there, in succession to Christof Fiesel, 1562; pensioned off in 1579; died about 1590. He cut coin-dies for Ferdinand I., Maximilian II., and Rudolph II. He also engraved medals : "Weinachtspfenning", Religious medal struck for Christmas 1563, signed : L. R.; obv. Adam and Eve; R℣. Birth of



Jacob and Barbara Gienger, 1568.

Christ; — and possibly also the following : "Pestpfenning", 1565; obv. Christ healing the Leper; R℣. Christ and three Apostles healing a man possessed by demons; — "Osterpfenning" (Easter 1566 ?); R℣. Christ carrying his cross; — Another, 1566. Adam and Eve; R℣. Christ on the Cross; — Undated. Jonah and the whale; R℣. Christ risen from the dead; — David and Goliath, etc.

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The compilers of the Vienna Mint Museum Catalogue of Dies, Puncheons, etc., further ascribe to Lucas Richter : Undated. Dr Georg Gienger von Rotteneck († 1577) and his wife Magdalena (Bergmann, Pl. XII, 57); — Another, smaller, of the same personages; differing also in minor details (Bergmann, 189); — Jacob Gienger von Grienbüchl († 1478) and his wife Barbara Kölnbeck von Salaberg, 1568 (Bergmann, Pl. XIII, 196; *illustrated*).

The work on these medals is characteristic of the period and very good.

BIBLIOGRAPHY. — C. Oesterreicher, *Regesten aus J. Newald's Publication über österreichische Münzprägungen*, Mitth. des Clubs, &c., 1890, p. 72. — *Katalog der Münzen und Medaillen- Stempel-Sammlung des K.K. Hauptmünzamtes in Wien*, I, 1901.

RICHTER, J. (*Germ.*). Designer of a Portrait-medal of Dr Joseph Barth, Vienna, 1804.

RICHTER, OTTO (*Germ.*). Contemporary Sculptor, who exhibited two medals at the Berlin Kunst-Ausstellung, 1907.

RICHTER, SIMON (*Austr.*). Son of Lucas Richter, who was employed as Die-cutter at the Mint of Kremnitz, *circ.* 1580; died in 1597.

RICHTER, VALENTIN (*Austr.*). Die-cutter at the Mint of Kremnitz, *circ.* 1560.

RICHTER, WOLF (*Austr.*). Son of the moneyer Wolfgang Richter; Die-cutter at Kremnitz, 1608-1665.

RIDDEL, CAPTAIN, later **LT : COL : R. V.** (*Brit.*). Officiating Mint-master at Calcutta, 3. July to 1. September 1881; again, 10. January 1884 to 21. January 1886, and 6. November 1886 to 6. June 1889; then at Bombay, 1889-1895.

RIDDER, CASPAR (*Germ.*). Mint-master to Duke Johann Adolf von Holstein-Plön, at Plön, appointed on 17. February 1679. It is uncertain how long he remained in office, and where he was working in 1683. He was acting as Mint-master at Kaltenhof, 1688-89.

RIDDER, HANS (*Germ.*). Mint-master at Wismar, 1670-74, and Lübeck, 1674-1715. The coins issued under him often bear his initials **HR**, or an Arm holding sword.

RIDDER, JACOB (*Dutch*). Mint-master at Kampen, 1676-1695, where he issued gold and silver currency, described in Verkade, *Muntboek*, etc., Schiedam, 1848.

RIDDER, LAMBERT (*Dutch*). Mint-master for Guelders at Harderwijke, 1695-1714. His coins bear a 'horseman' as his special

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mark. *Vide* Verkade, also De Voogt, *Geschiedenis van het Muntwezen der Vereenigde Nederlanden (van 1576-1813)*, 1874.

RIDEL, LOUIS (*French*). Contemporary Sculptor, born in Paris. At the salon of 1906 I saw a silver medal by him of the ' Société des Régates de la Trinité-sur-Mer ".

RIEDEL, JOHANN (*French*). Medallist of the second half of the nineteenth century, by whom I have only seen three medals, one commemorating the Third centenary of the Reformation at Leipzig, 1839 ; a second with portrait of Dr Johann Paul Freiherr von Falkenstein, 1879 ; and a third on the Accession of Alexander I. of Bulgaria, 1879.

RIEDEL (also **RÜDEL, RÜDELL**, or **RYDELL**), **HANS** (*Germ.*). Mint-master at Breslau, 1622 ; Imperial Mint-warden, 1623 ; Administrator of the Breslau Mint, 1624. He died on 8. November 1636. His initials **HR** occur on currency issued between 1623 and 1633.

BIBLIOGRAPHY. — Friedensburg, *op. cit.*

RIEDELL, BONIFACIUS (*Austr.*). Mint-engraver at Budweis (Bohemia), 1594-1611 or later.

RIEDER, SEBASTIAN (*Austr.*). Mint-warden at Guessdenitzka (Hungary), in the service of the Counts of Ziny, 1530-1532.

RIEDERER, ADAM NICOLAUS (*Germ.*). *Vide* **RIEDNER.** Mint-master at Nuremberg, 1794-1800.

RIEDERER, GEORG NICOLAUS (*Germ.*). *Vide* **RIEDNER.** Mint-master at Nuremberg, 1764-1793.

RIEDL (or **RÜDEL**), **GEORG** (*Germ.*). Mint-master at Erlangen (Bavaria), 1622.

RIEDL, JONAS (*Germ.*). Mint-master at Amberg, Erlangen, Kulmbach, 1621-1622.

RIEDMELLN, CHRISTOPH (*Germ.*). Mint-master at Marienburg (Poland), seventeenth century. There is a copper piece with his name, and the ℞ inscription : 1601 | DENA | RIVS CV : | PREVS.

RIEDNER, ADAM NIKOLAUS (*Germ.*). Mint-master at Nuremberg, 1794-1800 ; Mint-warden at Munich, 1812.

RIEDNER, GEORG NIKOLAUS (*Germ.*). Mint-master at Nuremberg, 1764-1793. The coins issued under him are usually signed **R**, or **G. N. R.** In 1766 he acted also as Mint-master at Friedberg i. d.

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Wetterau. Sometimes his coins are signed : **S. R.** (Sigmund Scholz, Mint-warden, and Riedner) or **N. S. R.** (Nuremberg, Scholz, Riedner). G. N. Riedner published in 1788 a Catalogue of all the Medals struck at Nuremberg from 1679 to 1787.

BIBLIOGRAPHY. — Gebert, *op. cit.* — Ammon, *op. cit.* — Nagler, *op. cit.*

RIEDTSCHAL, GEORG (*Austr.*). Mint-engraver at Kuttenberg, 1627.

RIEGER, HANS (*Germ.*). Two Medallists and Coin-engravers of that name were working at Breslau during the first three quarters of the seventeenth century. The father, son of Georg Rieger, cutter of armorial bearings, was born in 1580 and died on 15. March 1653, and the son was still living in 1660. About 1621 and following years Hans Rieger Senr was Mint-master at Breslau. His initials occur, in that capacity, on a number of coins, which he however may also have engraved. One of his best known works, which is signed : **HANS RIEGER**, is the Broad Schauthaler commemorating the Pest of 1633. The Half Schauthaler only bears his initials **H. R.**

The Riegers worked not only for the Mint of Breslau, but also for the Kings of Poland, the Princes of Liegnitz-Brieg, etc. The elder Rieger produced a considerable number of coins and medals, beginning with a Double Ducat of 1611 on the Visit of Emperor Mathias to Breslau, and ending with a Portrait-medal of Prince Ludwig von Liegnitz-Brieg, 1647.

Friedensburg and Seger mention the following productions of the two Riegers : SILESIAN STATES. *Frederick*, Count-Palatine (1619-1621). Breslau 25 Thaler piece, 1621 ; — Ohlau 12 $\frac{1}{2}$ Thaler Klippe, 6, 3, 1 $\frac{1}{2}$ and $\frac{3}{4}$ Thalers, 1621 ; — Ohlau, 30 Kreuzer. — EVANGELICAL STATES. Breslau, 1634, 3 Ducats, Ducat, Double Thaler, Thaler, and 3 Kreuzer ; — 1635, Ducat, Thaler, and 3 Kreuzer. — LIEGNITZ-BRIEG. *Johann Christian and Georg Rudolf* (1602-1621), 1617. 6, 5, 3 Ducats, Thaler, $\frac{1}{4}$ Thaler, 3 Kreuzer ; — 1618. Thalers (2) and 3 Kreuzer ; — 1619. 10, 6, 5, 3 Ducats, Double Thaler, Thalers (2), $\frac{1}{2}$ Thalers (2), $\frac{1}{4}$ Thalers (2), and 3 Kreuzer ; — 1620. Thaler, $\frac{1}{2}$ Thalers (2), and 3 Kreuzer ; — 1621. Thaler, $\frac{1}{4}$ Thaler, 48, 24, 12 and 3 Kreuzer. *Johann Christian.* 1621. Ohlau, 7 Ducats, Thalers (3), 24 Kreuzer (4 var.), 3 Kreuzer ; — 1622. 4 Ducats, 3 Ducats (3 var.), 24 Kreuzer (3), 3 Kreuzer (2 var.) ; — 1623. 24, and 3 Kreuzer ; — Reichenstein, 1621 ; 3 Kreuzer. *Georg Rudolf.* 1622. $\frac{1}{4}$ Thaler on the death of Duchess Sophie Elizabeth, and Raitpfennige (2 var.) ; — 1638. Portrait-medal of Georg III. zu Brieg (signed : **H. RIEGER**) ; — 1647. Portrait-medal of Ludwig zu Liegnitz (signed : **HR**) ; — 1612. Portrait-medal of Charles II. zu Münsterberg-Öls (**HR**) ; — 1636. Heinrich Wenzel, zu Münsterberg-Öls (**HR**). — NEISSE. *Charles,*

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Archduke of Austria, 1614. Ducat and other currency; — *Charles Ferdinand*, Prince of Poland, 1642, 10 Ducats, 2 Thalers, 2 ½ (2), 2 (4) Thalers, Thalers (2), ½ Thaler; — BRESLAU. 1621. 24, and 3 Kreuzer; — 1622. 3 Ducats (3 var.), ½ Ducat, Thalers (2), 24 Kreuzer (4), 3 Kreuzer (2); — Prize Medals (2), struck about 1645; — Undated, View of City; R℣. Fame; — Similar, but smaller; — View of City; R℣. Child, etc.; — 1640. Johann Feschius, jurist at Breslau († 1645); — 1622. Marriage of Wenzel Reuss and Susanna Scholz; — 1624. Caspar Schrötter, Abbot of St. Vincenz at Breslau; — 1640. Daniel Ulmer von Ulmenheim, lawyer at Breslau; — 1617. Michael Wolpdorf, 'Schützenköny'; — 1626. Ferdinand II., Hunting Medals (2 var.); — 1633. Pest-thaler, and Half Thaler; — Wladislaus IV. of Poland; — 1634. View of Breslau; R℣. Inscription; — Gustavus Adolphus (2 var.); — 1635. Wladislaus IV.; R℣. View of Danzig; — 1636. Breslau, obv. Bust of Ferdinand III.; R℣. View of City; — 1644. The Magdalenen-Bibliothek at Breslau; — Religious Medals; — Marriage of Duke Heinrich Wenzel with Anna Ursula von Raibnitz; — 1614. National Shooting Festival; — Loewenberg Shooting Festival, 1615, etc.

BIBLIOGRAPHY. — Friedensburg, *Schlesiens neuere Münzgeschichte.* — Friedensburg u. Seger, *Schlesiens Münzen und Medaillen der neueren Zeit*, Breslau, 1901. — Bolzenthal, *op. cit.* — Domanig, *Die Deutsche Medaille*, 1907.

RIEGER, LEOPOLD (*Austr.*). Mint-warden at Kremnitz, 1695-1703.

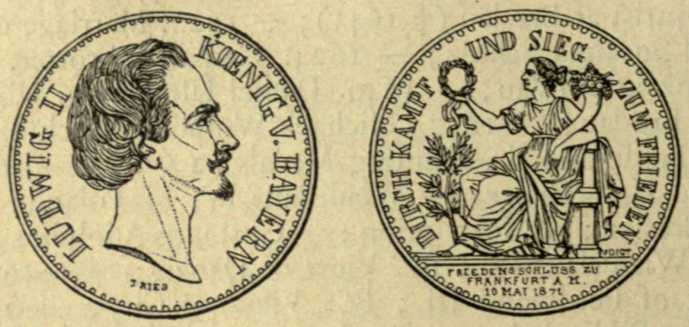
RIENNER, ERHARD (*Austr.*). Moneyer at the Vienna Mint, 1463.

RIES, JOHANN ADAM (*Germ.*). Medallist and Coin-engraver, born at Kulmbach in 1813, died at Munich in 1889. He was employed at the Mint there from about 1844. Amongst his productions are: Medal of 1849 for the loyal soldiers of the Palatinate, and especially of the Landau garrison; — Centenary of the Bavarian Academy of Sciences, 1859 (obv. by Voigt); — Prize Medal, undated, with head of Louis II; R℣. KOENIGLICHES MAX JOSEPH STIFT; — Another, undated; R℣. ACADEMIA ARTIVM BOICA BENE MERITO; — Prize Medal of the Academy of Sciences, undated; — 'Ludwigsmedaille' for Sciences and Arts, founded in 1872; — 'Ludwigsmedaille' for Industry, founded in 1872; — Burgomasters Medal, undated; — Prize Medal for Rifle shooting, undated; R℣. DEM BESTEN SCHÜTZEN; — Prize Medal of the Polytechnic School, 1863; — Prize Medal of the International Art Exhibition, Munich, 1869; — Prize Medal of the District Architectural School of Kaiserslautern, 1875; — Prize Medal of the Nuremberg Exhibition, 1882 (several varieties); — Dr J. N. von Ringseis, Munich, 1862; — Third Centenary of the University of Würzburg, 1882; — Prize Medal for Military

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Manoeuvres, undated; with bust of Prince Regent Luitpold; — Bavarian Peace Thaler 1871 (R. by Voigt), etc.

Many of the coin-dies of Maximilian II. and Louis II. of Bavaria are his work, but they do not bear his signature except the Peace Thaler of 1871 (*illustrated*), although Voigt's name occurs on most of the obverses of the currency of these two reigns.



Peace Medal, 1871.

This artist's medals are signed : **J. R.**; — **R.** — **J. RIES** or **RIES.** There is a Portrait-medallion of Ries, uniface; 44 mill.

BIBLIOGRAPHY. — *Die Medaillen und Münzen des Gesammthauses Wittelsbach*, München, 1901.

RIES, MATHIAS (*Germ.*). Gem-engraver, born in 1685, died in 1738. He was a son of Johann Helfrich Ries, Goldsmith and Cutter of armorial bearings (1656-1710). Mathias Ries worked for many years at Rome, where he executed a number of intaglios, after antique statuary. His series of Portraits is also characteristic. Nagler mentions a Portrait-intaglio, cut in a carnelian of thaler size, of Prince Elector Johann Wilhelm von der Pfalz; also a Bacchus, cut in carnelian, which eventually went to Sweden, and is of excellent workmanship. After his death a series of plaster casts of his gems was issued, about 1740.

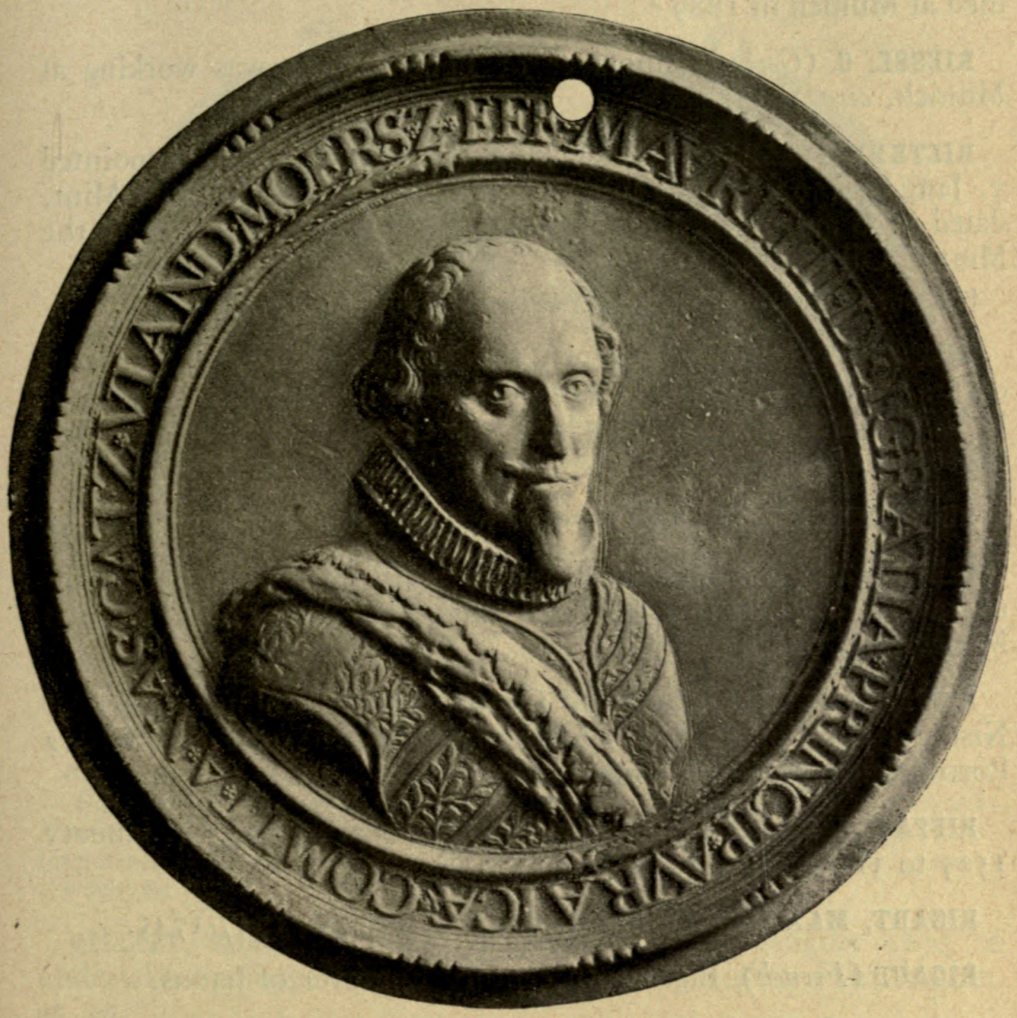
BIBLIOGRAPHY. — Nagler, *Allgemeines Künstler-Lexikon*.

RIESING, JOHANN VEIT (*Germ.*). Medallist and Mint-engraver at Würzburg, 1763-1789. He worked for the bishops Adam Friedrich (1755-1779) and Franz Ludwig (1779-1795).

RIESE, ABRAHAM (*Germ*). Medallist and Engraver (*Formschneider*) in the service of the Electors of Saxony, whose date of activity is placed between 1592 and 1625. He was a descendant of the famous Adam Riese, 'Rechenmeister', who died at Annaberg in 1559. This artist's signature AR occurs on uniface Portrait-medallions of Prince Maurice of Orange-Nassau, of which two varieties are in

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the Hague Museum (*one illustrated*), and Count Ernest of Mansfeld, 1623.



Prince Maurice of Orange-Nassau.

BIBLIOGRAPHY. — Nagler, *op. cit.* — *Catalogus*, &c. — *Oranje-Penningen*, &c.

RIESING, KARL ERNST (*Germ.*). Medallist and Mint-engraver at Würzburg, 1793-1795; son of Johann Veit Riesing, and his pupil; was born in 1775. He worked for some time at Cassel, where he learned modelling. On his return to Würzburg, he was appointed Court Medallist to the bishop Franz Ludwig, Freiherr von Erthal, of whom he engraved a Portrait-medal, 1772, and from 1793 to 1795 he cut dies for the episcopal currency. After the secularization of the see he was mainly employed to engrave seals for the various civic offices.

BIBLIOGRAPHY. — Nagler, *op. cit.* — Bolzenthal, *op. cit.*

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RIESS, J. (*Germ.*). Schlickeysen-Pallmann mention this name as that of an Engraver, who was working at Darmstadt about 1880. Could it possibly be the same person as Johann Ries (*q. v.*) who died at Munich in 1889 ?

RIESSE, G. (*Germ.*). Engraver of Leipzig, who was working at Munich, *circ.* 1824.

RIETKHER, CASPAR (*Germ.*). Mint-master at Teschen, appointed 5. January 1594, whose initials **C. R.** occur on coins of that Mint, dated 1596 and 1597. He was serving in the same capacity at the Mint of Olkuss from 1586.

BIBLIOGRAPHY. — Friedensburg, *Schlesiens neuere Münzgeschichte.*

RIETSCHEL (*Germ.*). Designer, residing at Dresden, whose name occurs as that of the Designer of a Portrait-medal, unsigned, of Dr C. G. Carus, of Leipzig, which was executed by Ulbricht, 1847 (Boston Collection).

RIETSCHENSKY, GEORG (*Germ.*). Mint-master at Teschen, 1620.

RIEZ, JAN. *Vide* **JOHANN RIES.** Bavarian Medallist and Mint-engraver, 1813-1889. The Dutch engraver Johan Philip Mathias Menger was one of his pupils.

RIFFARD, ALBERT (*French*). Contemporary Sculptor, born at Nismes ; pupil of Jouffroy. At the salon of 1885 he exhibited a Portrait-medallion of a Young Lady.

RIFFAULT, MARIN (*French*). Mint-engraver at Angers, 14. January 1525 to 31. October 1535.

RIGART, MAX (*Germ*). Mint-warden at Munich, 1737-1745.

RIGAUD (*French*). Eighteenth century Engraver of Jetons.

RIGEL, A. (*Austr.*). This signature occurs on a School Prize Medal of Horn (Lower Austria).

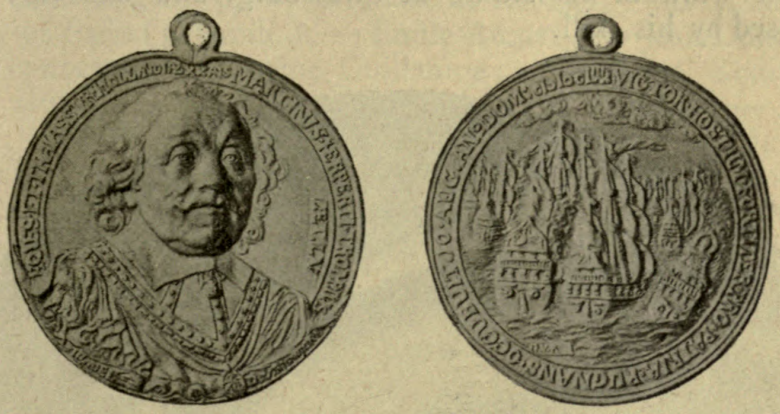
RIGELLO, GIOVANNI STEFANO (*Ital.*). Mint-master at Milan, 1. January 1588 to 16. February 1589 as procurator of the Magnif. Nicolas Cipriano, Zecchiere generale of the state.

RIJK. *Vide* **VAN RIJK** *infra.*

RIJSWICK, DERIC VAN (*Dutch*). Medallist of the middle years of the seventeenth century, whose works date from 1650 to 1655. Pinchart suggests that he was a resident of Amsterdam, and Bolzenthal that he may have been the same person as the artist who won fame for his incrustations of mother-of-pearl on black shist.

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By D. van Rijswick are: 1650. Amsterdam besieged by William II. (2 var.; one 58 mill., and the other 68 mill.). The legends differ on the two medals. Both are signed: **D. V. RISWICK F.**; — 1653.



Admiral Martin Tromp.
(reduced).

Admiral Martin Tromp (*illustrated*). Obv. Bust three-quarter face to r.; Rℒ. Naval engagement (59 mill.); signed on obv. **D. V. RISWICK F** and **I. L. DEL** (Jan Livens *q. v.* or *Loof* delineavit; Rℒ. **D. V. R.**); — 1655. John Maurice, Prince of Orange (59 mill.). Cuirassed bust facing; signed on truncation: **D. V. RISWICK** (Hague Museum).

All these medals are of very good execution.

Bibliography. — Pinchart, *D. van Riswyck*, Revue num. belge, 1887, p. 406. — Hawkins. ed. Franks and Grueber, *Medallic Illustrations*, &c. — *Oranje-Penningen*. — *Catalogus* &c. — Van Loon, *op. cit.* — Bolzenthal, *op. cit.* — Immerzeel, *De Levens en Werken der kunst schilders*, &c. — Kramm, *De Levens en Werken*, &c.

RILLIET, ROBERT (*Swiss*). Appointed on 5. August 1692 to undertake a coinage of Ducats for the city of Geneva. *Vide* Demole, *op. cit.*

RINMAN, FRITZ (*Swiss*). Assistant of Peter Gatz, Mint-master at Basle, who in 1425-1429 was ordered to issue a coinage of Gold-gulden in the name of the Emperor Sigismund.

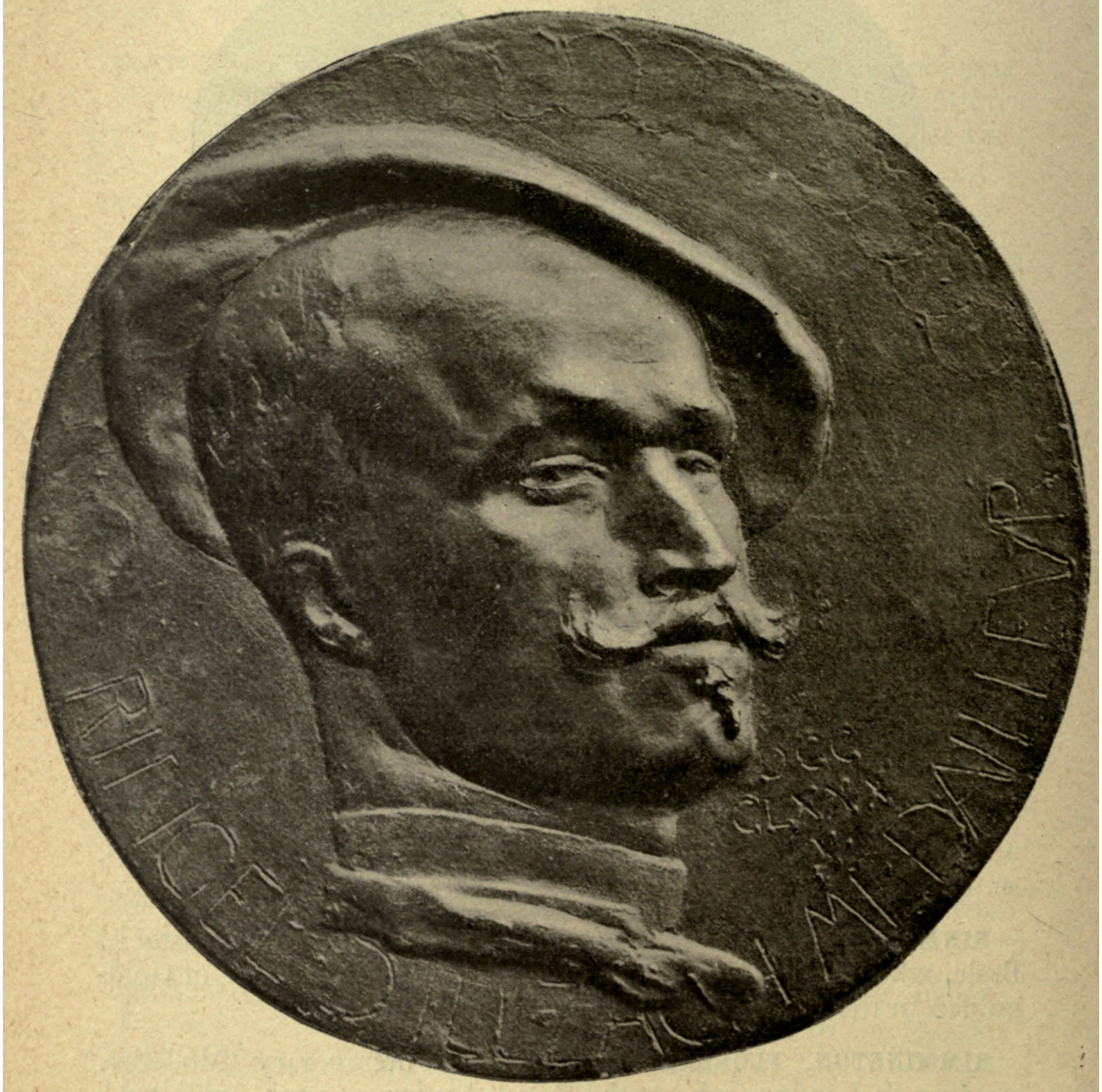
RIMMINGTON, FLORENCE M. (*Brit.*). Contemporary Modeller, residing in London, who at the Royal Academy, 1907, exhibited a Portrait-medallion, entitled " Nell-1906", of very delicate and expressive work.

RINGEL D'ILLZACH, JEAN (*French*). Contemporary Alsatian Sculptor and Medallist, usually residing at Paris. He was born at Illzach, near Mühlhausen, and is a pupil of Jouffroy and Falguière.

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In 1883 he obtained a Mention honorable; in 1888 a medal of the Third class, and a Silver Medal at the Universal Exhibition of 1889.

In the spring of 1906 I had the pleasure of seing the eminent artist at work in his studio at Strassburg, and was very much impressed by his skill.



Ringel d'Illzach, by himself.

This artist is the author of two series of singularly boldly modelled Portrait-medallions, of eminent Frenchmen, 140 mill. in diameter. Each Portrait is accompanied with attributes, inscriptions, or emblems relating to the intellectual influence exercised on con-

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temporaneous history by each of the individuals that are represented.

This series of Medallions was published by J. Rouam, Librairie de l'Art, Paris. Among these I have noted the following Portraits: M. E. Chevreul, 1895; — Ferdinand de Lesseps; — Dr J. A. d'Arsonval, of Paris (145 mill.); — Emile Augier; — Jean Dollfus; — Léon Gambetta; — Eugène Guillaume; — Auguste Rodin; — Victor Hugo; — Léon Lhermite; — Louis Pasteur; — Ernest Renan; — Jules Grévy; — Savorgnan de Brazza; — Alexandre Dumas fils; — Falguière; — E. de Goncourt; — Charles Gounod; — Etienne Arago; — Got; — Ludovic Halévy; — Labiche; — General Pittié; — Francisque Sarcey; — Aug. Vacquerie; — Bertillon, director of the Paris 'Service anthropométrique'; — Brochin, violonist; — Dr Capitan; — Dr Charcot; — Dr Debacker; — Léon Desfontaines, director of the 'Cercle philarmonique; — Expert-Besançon, chemist; — Froidevaux; — Dr .P Galippe, of the 'Académie de Médecine'; — Girard, director of the 'Laboratoire municipal'; — Granger; — Dr Gréhant; — J. Gurt, 1903; — Henrivaux; — William Marie, 1903; — Georges Eugène Marty, 1903; — Massenet; — J. Meunier; — Miniart; — Nicot, of the 'Opéra comique'; — Ogier; — Pothier; — Dr Raspail; — Dr Ribart; — Dr Charles Richet; — J. Ringel, archeologist; — A. Ringel; — Ringel d'Illzach (*illustrated*); — General Baron Rothvilliers; — Sanglé; — Dr Stef; — Tourcy; — Dr Tridon; — Dr Trillat, of the 'Pasteur Institute'; — Sansbœuf, president of the 'Fédération des Alsaciens-Lorrains; — Philippe Bellenot; — Th. Dubois; — Léon Letellier, 1903; — Pickaert; — G. Pierné, composer; — Reine; — Albert Kern, 1904; — Liliane Kern, 1904. The last two are reproduced in *The Studio*, xxxvi, 175; — A. de Saint-Marceaux; — R. de Saint-Marceaux; — G. Steinbach; — Medal on the 60th Anniversary of M. et Mme Jean Dollfus' wedding, etc.

M. Ringel d'Illzach, so successful in practising the art of ceramic work, is also one of the most excellent sculptors of our time. His strong individuality marks him out as a Master of a school, around whom gravitate an imposing group of pupils of whom many to-day can also boast of celebrity.

In *Gazette numismatique française*, 1803, p. 96, M. Jean de Foville makes the following observations on the style of this artist: « Je ne veux pas passer sous silence la série de portraits de M. Ringel d'Illzach. Connu surtout par des bustes de cire peinte d'une conception toujours originale, M. Ringel d'Illzach expose cette année des médaillons qui rappellent ceux de David d'Angers. La plupart sont des portraits d'artistes; les musiciens y sont en majorité. Ennemi de l'art trop minutieux, l'auteur a surtout cherché l'accent. Il souligne dans chaque physionomie le trait vraiment

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caractéristique et traite l'ensemble d'une touche très large. Cette méthode difficile est la vraie. Si M. Ringel d'Illzach n'est pas toujours égal à lui-même, il est souvent très évocateur, et il n'est jamais banal. Il était connu comme statuaire : il faut désormais se souvenir de lui comme médailleur » (*La Gravure en médaille aux Salons de 1903*).

BIBLIOGRAPHY. — *Num. Chron.*, 1895, p. 314. — Roger Marx, *Les Médailleurs français*, 1889. — *Information obtained from M. E. Moreau, Librairie de l'Art, and M. Boudeau, of 2 rue Louvois, Paris.* — *Catalogues du Salon, depuis 1883.*

RINGEL, Mme HORTENSE JEANNE (*French*). Contemporary Sculptor, born at Noissy-Cramayel; pupil of M. Ringel. At the Paris Salon of 1882 she exhibited a series of forty-one Portrait-medallions.

RINGIER, Mme JULIE THÉRÈSE (*French*). Contemporary Sculptor, born at Paris, pupil of G. Lemaire. I have seen Portrait-medallions by her at the Salon of 1893 and 1897 : Mlle Renée V***, Mlle A. B***.

RINGLER, SEBASTIAN (*Germ.*). Mint-warden at Heidelberg, 1575.

RINZI (*Ital.*). Contemporary Medallist, whose signature : **RINZI** occurs on the three following medals : Memorial Medal of King Vittorio Emmanuele II., 1878 ; — Review of Italian troops by Prince Umberto at Campo di Somma, 1865 ; — Portrait-medal of Bartholomeo D. C. Romilli, archbishop of Milan, etc.

RIPA, WALTER DE (*Brit.*). Mentioned in Hardy's *Close Rolls in the Tower*, pp. 381-3, as having been paid a sum of money for the seal of Henry III, about 1216. Bloom records various payments made over to the Engraver for the execution of this seal, which, however, does not seen to have come into use.

BIBLIOGRAPHY. — Wyon, *Great Seals of England*, 1887. — J. H. Bloom, *English Seals*, 1906.

RIPP, FRIEDRICK KARL (*Germ.*). Goldsmith, who was made Assistant-warden at the Mint of Langenargen (Hohenzollern) in 1734.

BIBLIOGRAPHY. — Bahrfeldt, *Münzen der Fürstenthümer Hohenzollern.*

RIQUEHAN (or **RIQUEHEM**), **JACQUEMART DE** (*French*). Engraver of jetons, appointed Mint-engraver at Tournai, 1461, when Jean de Hanin opposed him, and was appointed in his stead after four years' contentions. A jeton described by M. A. de Witte with obv. legend : + VIVE LE ROI LOAIS DE FRANCE has on Rℒ. VIVE RIQUEHAM ET NOUS TOUS.

BIBLIOGRAPHY. — Rondot & De La Tour, *op. cit.* — A. de Witte, *Jetons banaux du XVe siècle signés du nom de leur graveur*, Tournai.

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RISPAL, JULES LOUIS (*French*). Contemporary Sculptor, born at Bordeaux; pupil of Thomas. At the Salon of 1894, he exhibited a silver medallion with bust of Saint Cecilia.

RISWICK. *Vide* **RIJSWICK, DERIC VAN** *supra*.

RISS, ABRAHAM (*Germ.*). Freed Court-Jew, who in conjunction with Veit Prod, untertook in 1615 the working of the Falkenstein mint for the counts of Trautson.

RIST, JÖRG (*Germ.*). Mint-warden at Kempten, after 1515.

RITTENHOUSE, DAVID (*Amer.*). First Director of the United States Mint at Philadelphia, appointed by Washington, April 14, 1792, and remained in office until June 1795. There is a Portrait-medal of him by Barber.

BIBLIOGRAPHY. — Evans, *U. S. Mint Centennial*, 1892. — Snowden, *op. cit.*

RITTER, CHRISTOPH (*Germ.*). Goldsmith, Sculptor, and Engraver at Nuremberg, 1634-1669; died in 1676. He was employed at the Mint as Die-cutter, according to Ammon and Doppelmayer, who state that he was " ein sehr künstlicher Mann, auch trefflicher Bossierer und Eisenschneider. "

BIBLIOGRAPHY. — Ammon, *op. cit.* — Doppelmayr, *Historische Nachricht von Nürnbergischen Mathematicis und Künstlern*, p. 234. — Bolzenthal, *op. cit.* — Gebert, *Geschichte der Münzstättè der Reichstadt Nürnberg*, 1891.

RITTER, GEORG FRIEDRICH (*Germ.*). Mint-master at Schillingsfürst, 1684.

RITTER, FRIEDRICH (*Germ.*). Mint-master at Brunswick, 1800-1814; Director of the Mint, 1814-1820. His initials **F.R.** occur on the coinage.

RITTER, HANS (*Austr.*). Court-Goldsmith and Mint-engraver at Vienna, 1616.

RITTER, HANS GEORG (*Austr.*). Court-Goldsmith at Vienna, and appointed assistant Mint-engraver, 22. April 1616, under Caspar Haidler. In 1624 he cut dies for the new Thalers and Quarter-Thalers, 1624 and 1625, with bust of Ferdinand II.

BIBLIOGRAPHY. — J. Nentwich, *Seltene österreichische Viertelthaler*, Mitth. des Clubs, p. 534.

RITTER, JEREMIAS (*Germ.*). Mint-master at Nuremberg, 1622.

RITTER, JOHANN GEORG (*Austr.*). Mint-engraver at Prague, *circ.* 1693-1713, in which latter year he prepared Patterns for the coinage. He however died in 1714 (some say 1717) from cholera.

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Thalers, Half Thalers, and Groschen, dated 1713, are by him, and signed **I.G.R.**

BIBLIOGRAPHY. — E. Fiala, *op. cit.* — *Katalog der K. K. Münzen- und Medaillen-Stempel-Sammlung in Wien*, 1902.

RITTER, WILHELM (*Germ.*). Mint-master at Münster, 1714-1718.

RITTER, WOLF CHRISTOPH (*Germ.*). Mint-master at Nuremberg, 1622. He issued base money (*Kippermünzen*) and was a colleague of Jeremias Ritter.

RITZ, SIMON (*Austr.*). Brother-in-law of the Kremnitz Mint-engraver Max König; studied engraving at Vienna, 1754.

RIU, EUGÈNE (*French*). Contemporary Sculptor and Medallist, born at Montpellier (Hérault); pupil of Falguière. By him are a series of Portrait-medallions, among which I have noted : 1870. Alexandre Dumas père; — 1880. M. Lepère, ministre de l'Intérieur et des Cultes; — 1881. Mme L***; — Seven bronze medallions; — 1882. Portraits of Jules Grévy and Léon Gambetta; — Portraits of the President of the Chamber of Deputies, and M***; — 1883. Victor Hugo; — Colonel Riu; — Henri Brisson; — 1887. 8 Portrait-medallions; — 1888. 2 Portrait-medallions; — 1889. Henri Privat; — Mlle Jane de Riu; — 1890. M. Pilou; — M. Privat; — M. Querelle; — 1892. 4 Portrait-medallions; — 1893. 7 Portrait-medallions; — 1894. 4 Portrait-medallions; — Portrait-medal of Mme la Baronne de G***.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — *Catalogue du Salon*, 1882-1900.

RIU, Mme LAURE (*French*). Contemporary Sculptor, born at Châtillon-sur-Seine (Côte-d'Or); pupil of Bonetti. At the Salon of 1867 she exhibited a Portrait-medallion of herself in bronze, and in 1870 one of a Mme A***.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

RIVA, ALOYSIO (*Ital.*). Director of the Mint at Cattaro, 1540-1542.

RIVA, ZUAN (*Ital.*). Mint-inspector at Venice, 1693-1694, whose initials **Z. R.** occur on the coinage.

RIVAROLO, AGOSTINO (*Ital.*). Mint-master at Parma, 1614-1617, and Ferrara, 1619. His initials **A.R.** occur on some of the coins he issued at these two Mints. At Ferrara he was in office for some time in conjunction with Franchini, and their joint initials **FR** occur on Ferrarese coins of Gregory XV.

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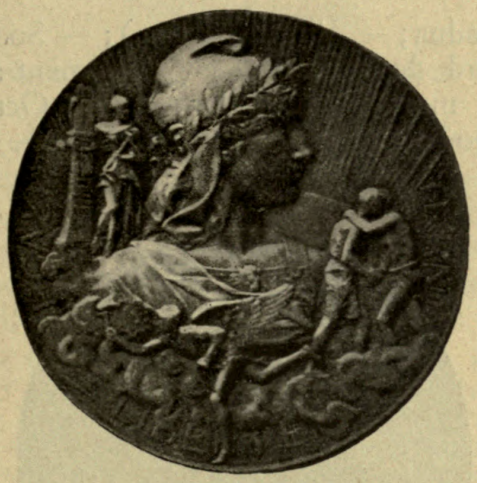
RIVERIN, GABRIEL ALFRED (*French*). Contemporary Sculptor, born at Paris; pupil of Carpeaux and Truffot. By him are various Portrait-medallions of French actors and actresses: 1874. Mlle Paola Marié, actress; — Mme X***; — 1875. C. Cabau; — Mme B***; — 1876. M. Berthelier, actor; — 1878, Mme Ugalde, of the Opera Comique; — 1880 Mlle Humberta, actress.

RIVERTA, CAMILLO (*Ital.*). Assistant Mint-master at Milan, under Carlo Zavarello, administrator of the Royal Mint, 1605-1608.

RIVET, ADOLPHE (*French*). Contemporary Sculptor and Medallist, born at Périgueux, in 1855; pupil of the Ecole des Beaux-Arts, Cavelier, Ponscarme, and Roty.

As a sculptor his best known works are: A Bacchante (adorning the Jardin des Arènes at Périgueux); — Statue of General Beaupuy (inaugurated in 1896 at Mussignan); — Bust of Lagrange-Chancel (erected at St. Astier, 1897).

By him are the following medallic works: 1889-1898. Music; — La Patrie encourageant la Jeunesse à la pratique des exercices virils (*illustrated*); — Neptune and Amphitrite; — La Course



La Patrie.

antique; — Les Arts féminins; — L'Encouragement à l'Étude; — Horticulture (*illustrated*); — Agriculture (*illustrated*); — Pomology; — Apiculture; — Shepherd Dogs; — Fox-Terrier Club of Antwerp; — The canine race; — St. Hubert; — Union patriotique du Rhône; — Bordeaux Exhibition, 1895; — First Communion; — Ordination; — Murillo's Virgin; — Patria; — Joan of Arc; — Manon (Lescaut); — Russie; — Mignon; — Femme Louis XV (Mme Du Barry); — République agricole (*illustrated*); — Ceres; — 50th Anniversary of the Association des Tissus, 1898

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(plaquette); — La femme au laurier; — La Palme au vainqueur, 1898; — Les Travaux des Champs; — La Femme au Raisin; — Hôtel de Ville de Levallois-Perret; — 1899. St. George; —



Horticulture.

St. Anthony of Padua; — Virgin (2 var.); — Société des Chrysanthémistes du Nord de la France; — Monument à la mémoire des enfants de Lyon morts pour la Patrie, 30. October 1898 (after E. Pagny, who modelled the R.); — Head of the Republic (several



Agriculture.

varieties); — 1900. Velleda; — Caisse d'Epargne de Saint-Jean d'Angély; — Tir à l'arbalète; — Aviculture; — Caisse d'Epargne d'Orléans (octagonal jeton); — Le Personnel des Docks à son direc-

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teur, E. Bizard, à l'occasion de sa 40e année de service (R. Fame, by H. Dubois) ; — Agriculture, Sciences and Arts ; — Bacchante ; — Sainte Cécile ; — Association générale des Tissus et des Matières textiles ; — Portrait-medallions : M. Varlet ; — Mme Varlet ; — M. Brocherieux, &c.



République agricole.

Several of Rivet's medals are exhibited at the Luxembourg Museum.

Rivet has also done good work in ceramic art and in plate. He is a keen observer and lover of nature, and at the same time a thinker with broad ideas, a consciencious and sincere artist. His knowledge and experience enable him to distinguish between essentials and matters of second importance, and his works in consequence do not suffer from ill-balance or lack of proportion.

BIBLIOGRAPHY. — Ch. Dupriez, *Adolphe Rivet*, Gaz. num., II, p. 95. — R. Marx, *Médailleurs français contemporains*, Pl. 32. — *Gazette numismatique française*, 1898-1908. — Dr J. H. de Dompierre de Chaufepié, *Les Médailles et Plaquettes modernes*, I. — R. Marx, *Les Médailleurs français*, 1887. — *Catalogue du Salon*, 1882-1904. — L. Bénédite, *Catalogue du Musée du Luxembourg*.

RIVIÈRE, JEAN (*Germ.*). Contemporary Sculptor, born at Toulouse; pupil of Ponsin. At the Salon of 1882 he exhibited a fine Portrait-medallion of Mlle Planard.

RIWINUS *Germ.*). Mint-master at Enns (Styria), 1191.

RIXENS, JEAN ANDRÉ (*French*). Contemporary Sculptor, born at St. Gaudens. At the Salon of 1888 and 1889 he exhibited several Portrait-medallions.

RIZZI, ANGELO (*Ital.*). Sculptor of the early part of the nineteenth century, whose name occurs as that of the modeller of a Presenta-

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tion medal from the Empress Carolina Augusta, in 1818, to the donors of artistic gifts from the province of Venetia. The medal, which bears the busts' vis-à-vis of Francis I. and Carolina Augusta, was engraved by Luigi Ferrari. It is reproduced in *Italia*, p. 981.

BIBLIOGRAPHY. — *L'Italia nei cento anni*, etc.

R. K. *Vide* **REINHARD KRÜGER**. Medallist at Dresden, born 1794, died 1879.

R. M. *Vide* **RUDOLPH HANZ**. Tin founder of Zurich, by whom is a medal, dated 1812.

R. M. G. Probably the initials of a Mint-master of Guelderland. They occur on a medalet commemorating the Peace of Crépy, 1544 (*Med. Ill.*, I, $\frac{46}{41}$).

ROAIRE (or **ROIZE**), **JACQUES DE** (*French*). Goldsmith of Troyes, by whom is a curious medal, with jugate busts of Henry II., Charles V., Julius Caesar, and an unknown personage, the modelling of which is very clever (Bronze gilt; 13, 5 mill.; *illustrated*).



Medal, by J. de Roaire.

J. de Roaire was working at Troyes from about 1520 to 1571. His name occurs also as Rouaire, Ruelle, or Roize.

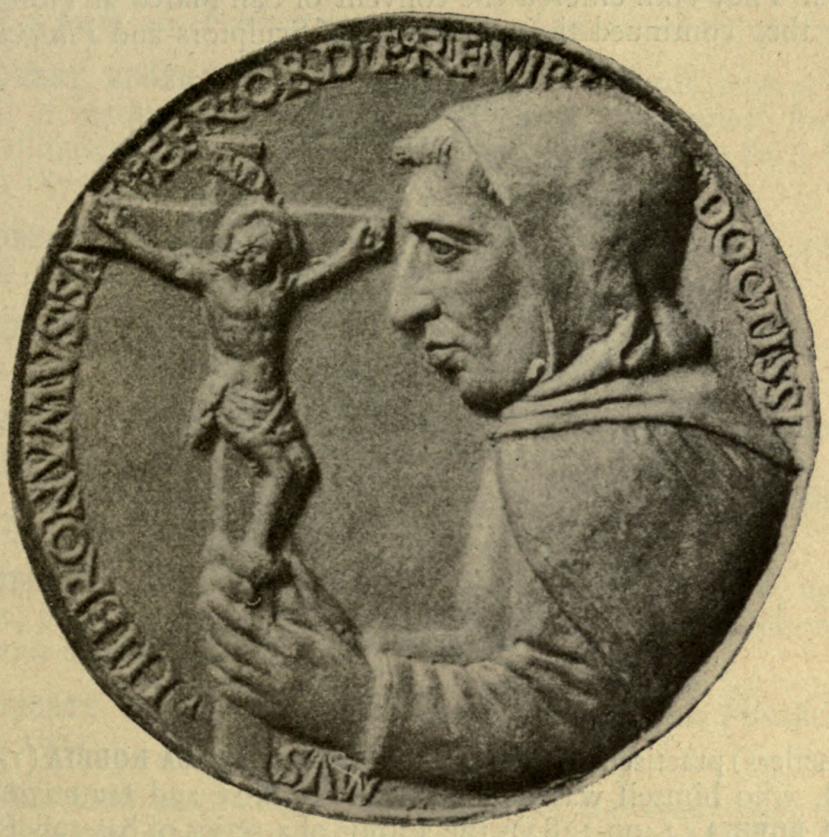
BIBLIOGRAPHY. — N. Rondot & H. De La Tour, *op. cit.*, Intr. 94. — Mazerolle, *op. cit.*

ROBARDEY, ARMAND GUSTAVE JOSEPH (*French*). Contemporary Sculptor, born at Clamecy (Nièvre); pupil of Jacques Callot. At the Salon of 1901 he exhibited a Portrait-medal in oxydized silver of Dr Lombard.

ROBBE, AUGUSTE (*French*). Contemporary Sculptor, born at Paris. I saw a Portrait-medallion of a child, by him, exhibited at the Salon of 1890.

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ROBBIA, DELLA (*Ital.*). *Vide* **SPINELLI, NICCOLO DI FORZORE** *infra*. To one of the two sons of Andrea della Robbia, Frati Ambrogio and Luca, " brethren of Savonarola in the convent and his zealous adherents ", are ascribed, on Vasari's authority, a series of ten medals, all derived from two models, with the portrait " of the gloomy prophet and unfortunate reformer ". " With slight deviations ", writes von Fabriczy, " they all reproduce his well-known features with rare fidelity ; his deep-set glowing eye, his



Fra Girolamo Savonarola (to br.)

bony cheeks, the strong nose and protruding lips. Most directly, perhaps, are they expressed in the large medal (*illustrated*) of the British Museum and the Berlin Cabinet, the only one in which he holds the crucifix. The reverse displays, in an awkward composition, on a field divided by a vertical line, the avenging sword of God and the Holy Ghost hovering over the city of Florence — an allusion to the gloomy prophecies of the implacable censor of morals ". The specimen of this type, described by Armand is 62 mill. in diam. ; the one reproduced above, after Heiss (G. Dreyfus collection) is 95 mill.,

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and the British Museum one, 89 mill. Heiss gives a full description of eight varieties (7 Æ and 1 lead) six of which show on obv. the bust of Savonarola, to left, without the crucifix. The obv. and Rv. legends differ on each variety. All these medals were executed after two prototypes; one is a bust in carnelian by Giovanni delle Corniole (Uffizi Gallery), and the other a bronze bust attributed to one of the Della Robbia.

Fra Ambrogio (**PAOLO DELLA ROBBIA** (?)) was born 6. April 1468; the date of Fra Luca's (**MARIO DELLA ROBBIA** (?)) birth is not known. They both entered the convent of San Marco at Florence, where they continued their profession of Sculptors and *Plasticatori*



Bust of Savonarola.

(enamellers) practised by their father, **ANDREA DELLA ROBBIA** (1435-1525), who himself was a nephew of the first and famous **LUCA DELLA ROBBIA** (1400-1482), the author of a series of bas-reliefs for the Florence cathedral, and known chiefly for his works in enamelled terra-cotta, the like of which is named after him " Della Robbia ware".

Morsolin favours the attribution of the Savonarola medals to Fra Ambrogio della Robbia. However Prof. W. Bode rejects this attribution and gives them to Niccolo Spinelli (*q. v.*), and states : " To Giovanni della Robbia the Savonarola medals have been assigned, simply because Vasari mentions his having executed a small portrait relief of this friend of the Della Robbia family."

Bibliography. — C. von Fabriczy, *Italian Medals*, English ed. — Armand, *op. cit.* — A. Heiss, *Les Médailleurs de la Renaissance*, IV, 1885, pp. 64-70. — E. Müntz, *Précurseurs de la Renaissance.* — Vasari, ed. Milanesi, II, pp. 181-2. —

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Fortnum, *Bronzes in the South Kensington Museum*, 1876. — J. B. Supino, *Il Medagliere Mediceo*, 1899. — B. Morsolin, *Medaglia in onore di Fra Domenico da Pescia*, Riv. ital. di num. 1892, p. 497. — Maud Crutwell, *Luca and Andrea della Robbia*, 1905. — Cavallucci and Molinier, *Les Della Robbia, leur Vie et leur Œuvre*, 1884. — Leader Scott, *Luca della Robbia*, 1883. — M. Reymond, *Les Della Robbia*. Florence, 1897.

ROBERT, BERNARD (*French*). Goldsmith of Valence; Mint-master at Chambéry, 1338-9, 1340-1, 1341-57; Saint-Symphorien-d'Ozon, 1340; Bourg, 1338-9; and Pont-d'Ain, 1338-9.

ROBERT, JEHAN (*French*). A native of Saumur; Mint-master at Angers from 26. February 1421 to 15. October of the same year.

ROBERT, EUGÈNE (*French*). Contemporary Sculptor, born at Paris; pupil of Mathurin Moreau. He is the author of several Portrait-medallions, and Bas-reliefs, which were exhibited at the Paris Salon, from 1875 to 1882 and later.

ROBERT, GEORGES (*French*). Contemporary Sculptor, born at Paris; pupil of Rivière. By him are several Portrait-medallions.

ROBERT DE PORCH (*Brit.*). Mint-master at the Royal Mint, London, *anno* 36 of Edward III.

ROBERT, MARIE MELCHIOR AUGUSTE (*French*). Contemporary Sculptor, born at Conflans-Sainte-Honorine (Seine-et-Oise); pupil of J. Constant Destreez. At the Salon of 1879 he exhibited a Portrait-medallion of Abbé Grimot.

ROBERTON, ADOLPHE (*French*). Contemporary Sculptor, born at Paris; pupil of Fournier, and Truphême. He is the author of some Portrait-medallions.

ROBERTS, G. E. (*Amer.*). Director of the Mint at Philadelphia, since 1904.

ROBERTSON, JOHN (*Brit.*). Silversmith of Newcastle-upon-Tyne, and Issuer of silver Tokens for 2 *s.* 6 *d.*, 1 *s.* and 6 *d.*, 1811, which are commended for excellence of design and workmanship.

Bibliography. — Maberly Phillips, *The Token Money of the 'Bank of England, 1797 to 1816.*

ROBIN, HONORÉ (*French*). Contemporary Sculptor, born at Claas (Haute-Saône); pupil of Hiolin, and Roty. At the Salon of 1886 he exhibited the following Portrait-medallions: V. H***; — Jules Barne, silver medal; — Minerva, plaquette, etc.

ROBIN, PHILIPPE (*Swiss*). Mint-engraver at Geneva, 1. April 1780 to his death, 12. October 1792. Besides engraving coin-dies, he also executed some medals, as that of the Société des Arts of Geneva,

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the Rℒ. of which is from a die by J. Dassier, and another of the Genevese Medical Society, signed : R.

BIBLIOGRAPHY. — Demole, *Histoire monétaire de Genève*.

ROBINEAU (*French*). Manufacturer of Medals, Badges, Tickets, Buttons, and other articles in metal, established at Paris from about 1850. This firm has issued Prize Medals for Agriculture, Horticulture, Viticulture, etc., Badges of all kinds ; — Mining Jetons of St. Remy (Calvados), 1895, and other Mines (*Vide* Florange, *Jetons des Mines*), Presentation medal to M. Julien of the Ecole des maîtres-mineurs (struck at the Paris Mint) ; — Marriage Medal of Napoleon III. and Eugénie, 1853 ; — Cholera at Marseilles, 1849 ; — A. A. Parmentier, etc.

In 1894 Robineau issued a Priced Catalogue of his productions.

ROBINET, JEAN (*French*). Mint-engraver at Bourges, 1598.

ROBINET, PIERRE (*French*). Doctor of medicine and amateur-artist of Rouen, who in 1621 modelled a Portrait-medallion of another physician, Marin Le Pigny. It is reproduced in *Museum Mazzuchelianum*, and more recently in *Gazette numismatique française*, 1905. A. Heiss described it also in *Revue num.*, 1873. The medal is signed : **P. ROBINET MEDICVS FACIEBAT**. D. Mater contests this attribution (*Gaz. num. fr.*, 1905, p. 284).

ROBINET, PIERRE ALFRED (*French*). Sculptor, born at Paris in 1814, died in 1879 ; pupil of Pradier, David d'Angers, Blondel, and Ramey Junr. He is the author of a large number of remarkable statues and busts, and also of several Portrait-medallions.

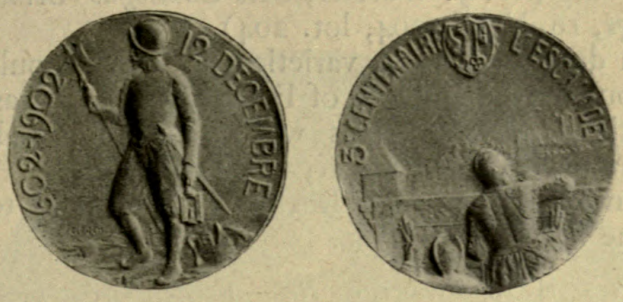
ROBINSON, RICHARD (*Brit.*). Goldsmith of London, who in 1577 suffered death by hanging for clipping gold coins.

ROBUCHON, JULES CÉSAR (*French*). Sculptor, born at Fontenay-le-Comte (Vendée) ; pupil of Roubaud. At the salon of 1889 he exhibited two fine Medallions in bronze : Paysans de la Garnache ; — Mon Grand-père et ma Grand'mère ; — and in 1890, Portrait-medallions of a Lady and Gentleman.

ROCH, Mlle CLOTILDE (*Swiss*). A Genevese Sculptor ; pupil of Hugues Bovy, whose portrait she has modelled in the form of a large Plaquette (reproduced in *Journal des Collectionneurs*, Geneva, May 1905, p. 117). She began exhibiting at the Paris Salon in 1904 continuing ever since : 1904. Hugues Bovy ; — Mlle Roch ; — 1905. Henri Bovy, Bronze Plaquette ; — 1906. A. Bourdillon ; — Honneur aux femmes peintres ; — Pierre Bernadou ; — Berthe ; — Elisabeth Fulpius ; — 1907. M. Auguste Dide ; — Mme Hugo de

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Singer; — M. Paul Charles Stroehlin, president of the Swiss Numismatic Society; — M. Gustave Doret, and other Portrait-



Third Centenary of the "Escalade", 1902.

medallions; — 1908. Auguste Dide; — Casimir Dide, and the "Escalade" *illustrated*.

ROCHE, JOHN VERNON (*Brit.*). Manufacturer of metal buttons for the army, residing at South King St., Dublin, about 1760, in which year he issued a series of private tokens, the so-called "Voce Populi" Halfpence and Farthings. Usual type: Obv. VOCE POPULI. Youthful bust, bare, head laureate; before, P. Rℒ. HIBERNIA Hibernia seated to l., holding branch and sceptre; her harp at her side; in ex., 1760.



'Voce Populi' Halfpenny, 1760.

It has been suggested that the obverse bust was intended to represent Prince Charles Edward, and that the initial P was for *Princeps*. Another explanation, suggested by Dr Nelson, on the strength of a pamphlet in the Harleian library, is that the head is that of Hely Hutchinson, afterwards Provost of Dublin, and that the P may indicate *Provost*. A third suggestion is that "These tokens, in imitation of a regal coinage, were struck in Ireland as an expression of loyalty, and in commemoration of the joyful accession of George Prince of Wales to the crown of the United Kingdom, and the fact that these pieces only bear one date, which chronicles the end of one reign and the beginning of another, would seem to show that at any rate the "Vox Populi" was all on the side of the popu-

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lar grandson of George II. The pieces bearing **P** (for *Princeps*) upon them were doubtless struck earlier in the same year, before his accession as king (W. J. Webster, *Sale Catalogue Sotheby, Wilkinson and Hodge*, 16. Nov. 1904, lot. 204).

Dr Nelson describes twelve varieties of Voce Populi Halfpence (some without the **P**) and two of Farthings. The occasion for the striking of these private tokens was no doubt supplied by the sudden cessation of the issue of regal coins in 1755.

Frazer mentions the name of Roche as a Die-sinker, to whom are ascribed some Prize-medals, etc.

Bibliography. — H. A. Grueber, *op. cit.* — Nelson, *The Copper Coinage of Ireland 1460-1826*, London, 1905. — W. J. Hocking, *Royal Mint Museum Catalogue*, I, 1906.

ROCHE, JEHAN DE LA (*French*). Mint-master at Poitiers, appointed 5. May 1533-1541 and 1542-1543. His initial **R** occurs at the end of the legends on some Testons of Francis I. with the letter **G** beneath the bust.

Bibliography. — E. Faivre, *op. cit.*

ROCHE (*French*). This Engraver's signature occurs on a uniface medal commemorating the Spanish Victory over the French at Baylen, 19. July 1808. This medal has usually a ring for suspension.

Bibliography. — Edwards, *op. cit.* — Bramsen, *op. cit.*

ROCHE, PIERRE (*French*). Contemporary Sculptor, born and residing at Paris. He was requested by M. Roger Marx to model for the " Société des Amis de la Médaille française " a medal dedicated to Loïe Fuller. " C'est dans un tourbillon de gaze, un corps souple dont les rondeurs vont se fondant et laissant comme une phosphorescence partout où elles se devinent. Bien rarement œuvre a donné avec autant d'intensité la sensation même du phénomène qu'elle doit rappeler ".

Amongst other medallic works by Pierre Roche ' whose fine taste ' is praised by M. Marx are : Mélusine (reproduced in *Médailleurs français contemporains*, Pl. 31, 2); — Fortune; — Nude child on horseback, a study in anatomy, etc.

" On ne saurait demander à Pierre Roche ", says M. Saunier, " de s'astreindre aux règles étroites, aux procédés consacrés. L'art, à son avis, peut tout traduire à condition de varier ses manifestations. C'est donc dans un but bien défini que le même artiste qui, dans ses gypsographies, se contente de reliefs imperceptibles, a accusé fortement le corps même de la Loïe Fuller, afin de pouvoir disposer à son gré des saillies du métal dont l'éclat va mourir selon la loi des

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vibrations lumineuses " (Ch. Saunier, *La médaille française contemporaine*, Art décoratif, n° 38, 1901).





Loïe Fuller.

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ROCHETAILLÉE, DE (*French*). Engraver of coins to the Archbishopric of Lyons, at the beginning of the fourteenth century.

ROCHETAILLLÉE, ÉTIENNE DE (*French*). Mint-master at Lyons, previous to 1340.

ROCHETAILLÉE, HUGUES DE (*French*). Mint-engraver at Lyons, 1244, and again appointed in 1274 for a term of two years by the archbishop, Aymar de Roussillon.

ROCHETAILLÉE, JEAN DE (*French*). Son of Étienne de Rochetaillée, titular Engraver of the coins (*scultor ferrorum*) at the three mints of the archbishop of Lyons. He died in 1340.

BIBLIOGRAPHY. — Rondot & De La Tour, *op. cit.*

ROCHON, ALEXIS MARIE DE (*French*). Die-sinker and Engraver of Lyons, who in 1791 submitted to the Coinage Committee a series of Patterns for Dixains in bell-metal. Dewamin (Pl. 6) reproduces nine specimens, and a Pattern Demi-Sou.

BIBLIOGRAPHY. — Dewamin, *Cent ans de numismatique française de 1789 à 1889*, 1898-99.

ROCQUE, OLIVIER LAURENT (*French*). Engraver at the Mint of Caen, 1701-1720.

RODE, ALEXANDRE (*French*). Contemporary Sculptor, born at Paris; pupil of Jouanin. At the Salon of 1886 he exhibited two medals: Portrait of Señora de S***; — St. George killing the Dragon, and in 1889 a Portrait-medallion of Comtesse de T***.

RODE, Mlle EUGÉNIE (*French*). Contemporary Sculptor, born at Paris; pupil of Hippolyte Moreau. She is the author of several Portrait-medallions.

RODOCANACHI, MISS HYPATIA (*Brit.*). Contemporary Sculptor, residing in London. She is a member of the 'Society of Medallists" at the Exhibitions of which she has exhibited Portrait-medallions. At the Salon of 1903, she had a fine relief in bronze, Death, Love and Faith, and at the Royal Academy, 1904, a Portrait-medallion of a Lady.

This artist was born in London, of Greek parents, and she is a pupil of G. Frampton, and Prof. E. Lantéri.

RODOLPHE (*Swiss*). Goldsmith of Freiburg, in Uechtland, appointed Mint-engraver there, about 1435, when the right of coining, granted by the Emperor Sigismund in 1422, was for the first time exercised by the city.

RODRIGUES, DIEGO (*Port.*). Mint-engraver at Lisbon, appointed on 3. April 1497, in succession to Vasco Gonçalves.

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RODRIGUES, FRANCISCO (*Port.*). Goldsmith, appointed Engraver to the Mint of Goa, in succession to Antonio Marques, 1526.

RODRIGUEZ & C°, D. (*Span.*). Die-sinkers and Engravers of Barcelona. By them is a Prize medal of the Barcelona Art Exhibition, 1907, modelled by Eusebio Arnau.

RODRIGUEZ, F. VI. (*Mexic.*). Medallist of the early part of the nineteenth century, whose signature : **F. V. RODRIGz** appears in the exergue of the reverse of a Mexican Proclamation Medal of Ferdinand VII., 1814 (Rosa, *Monetario Americano*, 1892, p. 399, n° 1300. — Spink's *Num. Circ.*, col. 4987, n° 77491, Nov. 1901).

RÖBBECKE, MORITZ (*Germ.*). Contemporary Sculptor, residing at Berlin. At the Kunst Ausstellung, held in that city in 1907, he exhibited two Portrait-plaquettes of his Father and Mother.

RÖBER, ANTON (*Austr.*). Mint-master at Kremnitz, 1853-1872.

ROEBUCK, B. (*Brit.*). Mint-master at Madras, March 1807 to February 1809.

ROECKL (*Germ.*). Founder of the seventeenth century, by whom are cast reproductions of fine German Renaissance Portrait-medals, amongst which I have noted : Lucas Kreler and his wife (Felix Sale Catalogue, lot 161).

ROEDER, HANNS (*Germ.*). Mint-warden at Prague, 1583-1586, in succession to Simon Harder. In 1591 he held the same post at Budweis.

ROEG, MICHAEL (or **MARTIN**). Also **REUG** or **RUCK** (*Norweg*). Medallist of the first half of the eighteenth century, born about 1685, worked at Copenhagen till 1715 when he was called over to France, receiving 1000 livres to defray his journeying expenses. He abjured the protestant faith, but on the death of Louis XIV. he found himself in straightened circumstances, and was on the point of accepting an offer from the King of Portugal to go to Lisbon, when the Regent, Duke Philip of Orleans, attached him to his service, and granted him a pension of 1200 livres.

Some of his medals are signed: **RÖG**. He executed about sixty pieces, either as originals or reproductions of the Louis XIV. and XV. series, but he does not appear to have produced any work of superior merit.

Amongst his best known productions I may mention: Memorial Medal of Prince George of Denmark, 1708 (two varieties, one with bust of Prince George ; signed: **RÖG** ; *Med. Ill.*, II, p. 334, n°s 163, 164) ; — Victories of the French and Spaniards at Ekeren, 1703

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(engraved in conjunction with T. Bernard in 1715); — Ant. Coypel, painter, 1661-1728; — Philip, Duke of Orleans, and his consort, 1715; — Elizabeth Charlotte, Duchess of Orleans, 1717, etc.

From the accounts of the Paris Mint, we know that the artist executed the following dies: 1715. Head of Louis XIV.; — Hôtel des Invalides; — 1716. Die and puncheon; — 1717. Die; — R/. of medal on the Visit of Peter the Great to the Paris Mint; — 1720. Capture of Ivraea; — 1721. Regency of the Queen Mother; — Naval Battle of Carthagena; — Birth of Louis XV.; — Recovery of the King (1721); — 1722. Crowned bust of Louis XV. (3 var.); — 1723. Peace of Rastadt; — Constancy of the King; — 1725. India Company; — Hunting; — Navigation restored; — Hopes centred in the King; — 1726. Marsal surrendered to Louis XV.; — Conquest of Franche-Comté; — 1727. Reestablishment of the Compagnie des Cadets; — 1728. Birth of the Dauphin; — 1729. Reestablishment of the Navy; — Dunkirk preserved from bombardment; — Capture of Philippsburg; — Defeat of the Duke of Bavaria; — 1730. The harbour of Cette; — Engagement of Sinzheim; — The Carrousels; — Battle of Freiburg; — Visit of the King of Poland to France; — Battle of Ensheim; — 1731. Campaign of 1647; — Louis XV.'s recovery at Calais; — Building of forty galleys at Marseilles; — 1732. Interview between Louis XV. and Philip IV.; — Pyramid erected at Rome; — Regulations for Buoys and Lanterns; — The two seas' Canal; — 1733. Capture of Tortosa; — War against Spain; — Abolition of Duelling; — 1734. Taking of Cadaques and Castillon; — Battle of the Downs; — Capture of Condé; — 1735. Conquest of Franche-Comté; — Conquest of Holland; — Peace of the North; — 1736. Battle of Liorens and Capture of Balaguier; — Battle of Rethel; — Capture of Dunkirk; — Right of precedence recognized by Spain, etc.

The following medals are signed: **RÖG.**; **M. RÖG**; **RÖG F.**; or *Rög*: — Louis XIV. Battle of Carthagena; — Campaign of 1647; — Engagement of Eckeren; — Louis XV. France's happiness; — Bust of the Regent's mother; — Coronation of the King at Rheims; — Reestablishment of the Company of Cadets; — Conquest of the Milanese provinces, etc.

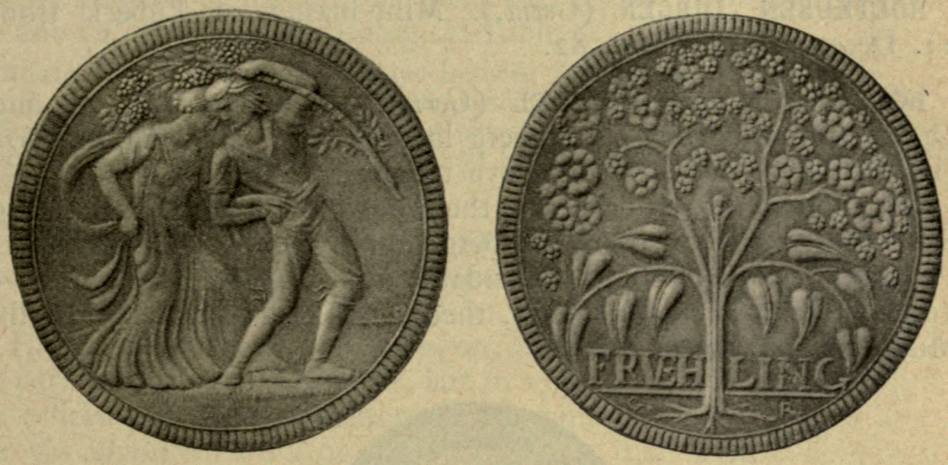
Roeg was almost exclusively employed to recut dies of the Louis XIV. series which had become damaged by use and to do the work which the Engraver-general or the chief Medallists at the Mint would not undertake themselves.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Ammon, *op. cit.* — Krohn, *op. cit.* — *Journal historique de la Monnoye des médailles.* — J. J. Guiffrey, *La Monnaie des médailles*, Revue num., 1891, pp. 342-347. — Rondot and De La Tour, *op. cit.*, p. 341. — F. Mazerolle, *Visite de Pierre le Grand et de Nicolas II à la Monnaie des Médailles*, 1896.

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ROEMER, GEORG (*Germ.*). Medallist born at Munich, and later residing at Florence; one of the few remaining artists who still engrave their dies, instead of making use of the reducing-machine. He is the author of a series of medals symbolizing: Spring-time, Harvesting, Vintage, Yuletide, etc.

At the Berlin Kunst-Ausstellung, 1907, he exhibited the following medallic works: Prince Bülow; — Autumn; — Prince Regent Luitpold of Bavaria; — Otto Gildemeister, 1902; — Rifle Meeting Prize Medal (2 var.); — Vita beata; — All Souls; — Harvesting; — Yuletide; — Spring (2 var.), etc.



Spring.

Some of Roemer's medals and plaquettes have been edited by Hitl of Schrobenhausen. There is also a Portrait-medal of Richard Wagner, by him, on the unveiling at Berlin of the first statue of this famous composer.

ROENNINGER. *Vide* **PÖNNINGER** *supra.*

RÖSCH, HIERONYMUS (*Germ.*). Engraver at the Mint of Nuremberg, 1535-1542. *Vide* **FORMSCHNEIDER**, Vol. II, p. 126. Bolzenthal, *op. cit.*, p. 132.

RÖSCH, JOHANN EGIDIUS (*Germ.*). Mint-master at Nuremberg, 1806-7.

RÖSCHINGEDER, JAKOB (*Germ.*). Mint-inspector at Gundelfingen (Bavaria), 1622.

RÖSSLER, F. X. (*Germ.*). Mint-warden at Günzburg, 1798-1806, and at Munich until after 1812.

RÖSSLER, HEKTOR (*Germ.*). Three persons of that name, father, son, and grand-son, are said by Schlickeysen-Pallmann to have

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held office at the Mint of Darmstadt, from about 1817 to 1864. I have noticed the initials **H. R.** on a Kronenthaler of Grand Duke Louis I. of Hesse-Darmstadt, 1825.

RÖSSNER, FRANZ (*Austr.*). Assistant-engraver at the Mint of Vienna, 1843.

ROEST, NYCLAES (*Flem.*). Mint-master at Louvain, *circ.* 1383-1391.

ROETHUSEN, CLAES (*Germ.*). Mint-master at Lübeck, 1583.

ROETHUSEN, JÜRGEN (*Germ.*). Mint-master at Lübeck from 24. December 1580 to 1582.

ROETENBECK, GEORG DANIEL (*Germ.*). Modeller, Painter, and Draughtsman, born at Nuremberg in 1645 where he died in 1705 (Doppelmayr). He is said to have taught modelling.

His monogram ℑR occurs on the following medals: 1668. Georg Schweiger, sculptor of Nuremberg (Imhof, p. 194. Doppelmayr, Pl. 14); — 1671. Religious Pendant; obv. Christ; ℞. Lamb; — 1672. Johann Wilhelm Baier, theologian of Nuremberg (Berlin Museum; *illustrated*).



Johann Wilhelm Baier, 1672.

Bibliography. — Erman, *op. cit.* — Bolzenthal, *op. cit.* — Ammon, *op. cit.* — Wills, *Nürnbergische Münzbelustigungen.* — Doppelmayr, *Historische Nachricht von Nürnbergischen Mathematicis und Künstlern.* — Dr E. Merzbacher Nachf., *Kunst-Sammlung-Katalog.*

ROETTIERS (**ROETTIER, ROTIER**). Several Medallists proceeded from a family of the name of Roettiers, whose members distinguished themselves in the art for nearly two centuries and worked for the Kings of England, France, and Spain. The founder of the family, Philip Roettiers, was born at Antwerp in 1596, and

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was still living in 1660; the last descendant connected with the Paris Mint, Alexandre Louis Roettiers de Montaleau, was born in 1748, and appointed Director of the Paris Mint in 1791, whilst Joseph Charles Roettiers de la Bretêche, Medallist in Paris, passed through trouble during the Revolution.

The names of the various members of this family of Engravers occur on official documents in the following forms, *Roëttiers*, *Roettiers*, *Roettiez*, *Roettier*, *Rœtier*, *Rottier*, *Rottie*, *Rotiers*, *Rotier*, *Rothier*, *Rothiez*, *Roittiers* and *Roitier*.

The accompanying genealogical table will show at a glance the family relation of the various medallists of the name of Roettiers to one another. *Vide* Genealogical Table.

Bibliography. — De La Chesnaye-Desbois, *Dictionnaire de la noblesse*, t. XII. — F. Alvin, *Les Roettiers*, Biographie nationale de Belgique, 1907. — A. de Witte, *Notes sur les Roettiers, graveurs-généraux des monnaies aux Pays-Bas méridionaux*, 1895. — *Information kindly supplied by MM. Gilleman, Mazerolle and De Witte.*

ROETTIERS DE MONTALEAU, ALEXANDRE LOUIS (*French*). Son of Jacques (IV) Roettiers, and grand-son of Norbert R.; born at Paris, 22. November 1748; died on 27. February 1855 (?)

He was a Goldsmith by profession, and from 1765 to 1772 worked in partnership with his father, but in 1775 he retired, and obtained an official post at the Chambre des Comptes. On 30. August 1791 he was appointed Director of the Paris Mint. The original document of his official appointment is in my possession.

During the first two years of his tenure of office he was subjected, under the Comité du salut public, to great annoyances, but he nevertheless remained in the public service until 17. Fructidor An V, when he was replaced by Charles Pierre de l'Espine. His privy-mark on the coins is a cornucopiae.

From the time of his retirement into private life, nothing more is known of the former Goldsmith of Louis XV.

He was a Knight of the Legion of Honour.

Bibliography. — Victor Advielle, *Notices sur les Roëttiers, graveurs généraux des monnaies de France, graveurs particuliers de la monnaie de Paris (1672-1796)*, Réunion des Sociétés des Beaux-Arts des Départements, 1888. — E. Faivre, *Etat actuel des Ateliers monétaires français et de leurs différents*, Paris, 1895. — H. Jouin and F. Mazerolle, *Les Roettiers, graveurs en médailles. Documents mis au jour et annotés*, Mâcon, 1894. — Babelon, *La Monnaie.*

ROETTIERS, CHARLES JOSEPH. *Vide* **ROETTIERS, JOSEPH CHARLES.**

ROETTIERS, CHARLES NORBERT (*French*). Son of Joseph Charles Roettiers, grandson of Joseph R., and great-grandson of Philip (I) R. Born at Paris, 15 August 1720; Engraver-general of the French coins, 1753-1772; " Graveur particulier " at the Paris Mint, 1759-1772; died a bachelor, 19. November 1772.

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Like several other members of his family, Charles Norbert Roettiers had the honour of being received a member of the 'Académie royale de Peinture et de Sculpture", in 1764, on the presentation of the die of a medal showing a group of Painting and Sculpture, with the motto: *Amicae quamvis aemulae*, which afterwards served for the



Marriage of Louise Elizabeth of France, 1739.

fabrication of the jetons of M. de Julienne, 1765, bequeathed to the Academy.

On his death, Joseph Charles, his father, retook possession of the



Peace with England, 1763.

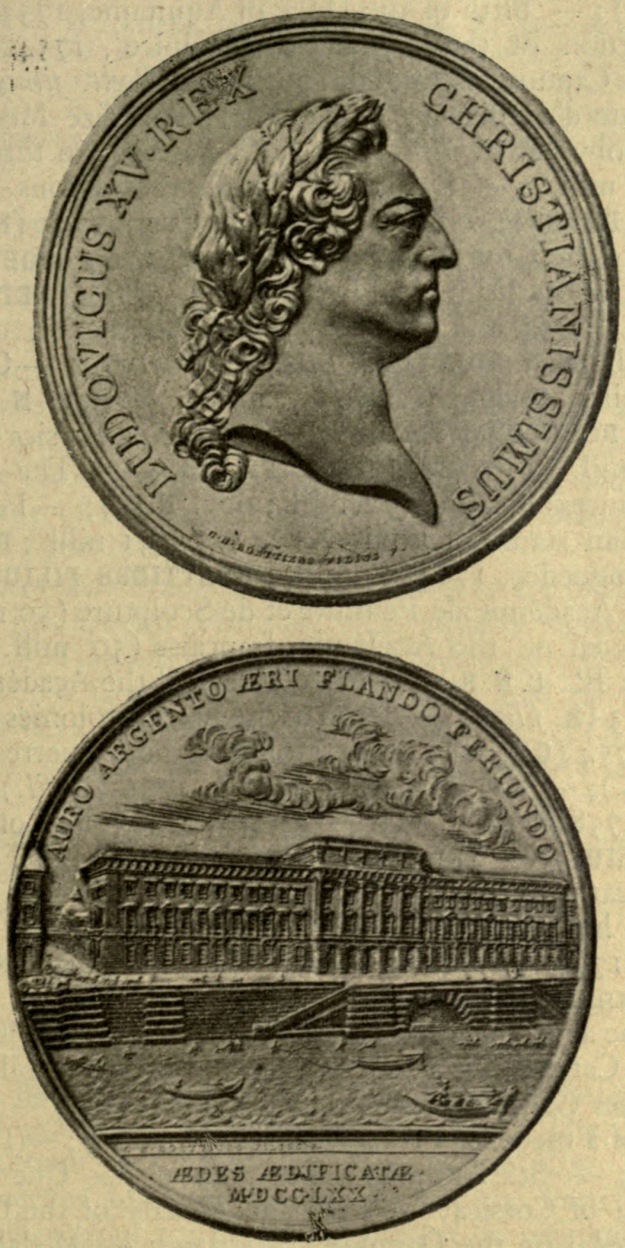
office of Engraver-general of the coins, until 1774, when he ceded it to Pierre Simon Benjamin Duvivier.

Charles Norbert Roettiers exhibited medals and jetons at the Salons of 1753, 1761, 1765, 1769, and 1771.

Among his principal works are several medals of the Louis XV. series, the earliest of which are retrospective: Free Instruction

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granted, 1719 (41 mill.; signed : C. N. R.); — Visit of Louis XV. to the Academies, 1719 (C. N. R. *filius*); — Marriage of Mlle de Montpensier (C. N. R. *filius*); — Reestablishment of the Church



The Paris Mint, 1770.

of the Holy Sepulchre, 1722 (C. N. R.); — Plague at Marseilles, 1723 (C. N. R. *filius*); — Congress of Soissons, 1728 (R. *filius*) — Preliminaries of Peace, 1735 (C. N. R.); — Marriage of Mme Louise

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Elisabeth, 1739 (R. *filius*; *illustrated*); — Assistance given to the Elector of Bavaria, 1741 (C. N. R.); — Recovery of Louis XV., Metz, 1744 (C. N. R.); — Italian Campaign, 1744 (C. N. R. *filius*); — Another, 1745 (C. N. R.); — Protection of Arts and Industries, 1749 (*Roett. filius*); — Birth of the Duke of Aquitaine, 1753 (*P. filius*); — Construction of the 'Place Saint-Sulpice', 1754 (ROETTIERS FILIUS); — Capture of Port-Mahon, 1756 (*Roett. filius*); — Birth of the Comte d'Artois, 1757 (R. *filius*); — Prize Medal for Dramatic Art; obv. *Roett. filius*; Rℒ. *J. C. Roettiers* (in three sizes, 54, 45, and 41 mill.); — Raising of the City of Lyons, 1760 (C. N. ROETTIERS FILIUS); — The family Compact, 1761 (R. *filius*); — First stone of the Church of Ste-Geneviève, 1764 (ROETT. FILIUS); — Marriage of the Dauphin (Louis XVI.), 1770 (ROETTIERS FIL.; three sizes, 63, 34 and 27 mill.); — Construction of the Mint, 1770 (63 mill.; C. N. ROETTIERS FILIUS; *illustrated*); — Construction of the Neuilly bridge, 1772 (54 mill.; obv. C. N. ROETTIERS FILIUS; Rℒ. ROETTIERS FILIUS); — Reunion of Corsica with France, 1770 (63 mill.; C. N. ROETTIERS FILIUS); — The Duchess of Orleans, Princess Palatine (72 mill.; obv. N. R.); — Foundation of the Equestrian statue of Louis XV., 1754 (41 mill.; R. *filius*); — States of Languedoc, 1764 (54 mill.; ROETTIERS FILIUS); — Prize Medal of the Académie de Peinture et de Sculpture (50 mill.; N. R.); — Prize Medal of the Académie française (50 mill.; obv. J. C. ROETTIERS; Rℒ. C. N. R.); — Prize Medal of the Académie d'Architecture, 1763 (R. *filius*); — Jeton of the French colonies in America, 1752 and 1754 (C. N. R.); — Extraordinaire des guerres, 1754, and 1764 (R. FIL.); — Menus plaisirs du Roi, 1756 (R. *fil.*)? — Agents de change, 1758 (R. *fil.*); — Jeton of Artois, with bust of Louis XV., 1757 (R. FILIUS); — Surgeons of the Navy (undated), etc.

On the death of Charles Norbert Roettier, Laurent Léonard filled temporarily his place as 'Graveur particulier' at the Paris Mint, from 1772-1774, in which latter year the office was given to François Bernier (1774-1791).

Besides the above-mentioned productions, we find listed in the Paris Salon Catalogues: 1761. Six medals of the family of Princes and Princesses Gallitzin, and Troubetzkoi of Russia; — 1769. Model for the Rℒ. of a medal of Prince Gallitzin († 1767); — The Triumph of Painting; — St. Anthony's Temptation; — Une veillée; — 1771. Medal of Corsica; — Marriage Medals of the Dauphin; — Amnesty Medal on the Dauphin's Marriage; — Medal of the Port of La Rochelle; — Medal of Alexis, Prince Gallitzin; — Jetons of Madame de Provence; Abbé Terray; M. Le Thieullier; Notaries of Tours; M. de la Mouchetière, and others; — Jetons of Angers (A. Planchenault, *Jetons angevins*, Gazette numismatique française, 1900-1901).

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Charles Norbert Roettiers' signature occurs on the last coinage of Louis XV : — Ecu of six Livres, 1772 (signed : **ROETT. FIL.**); — Petit Ecu, 1772 (same signature); — 24 Sols (**R. FIL.**); — 12 Sol. (**R. FIL.**), and 6 Sols (**R. F.**), etc.

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ROETTIERS, FRANÇOIS (*French*). Son of Philip Roettiers Junr, and grandson of Philip Roettiers sen^r^, founder of this celebrated family of medallists. Francis (or François) was born in London on 3. November 1685. He learned engraving under his father's tuition, and quite young went over to Paris, where he practised the art, and later became first Painter to the Elector of Bavaria, who resided at St. Cloud, and Professor at the French 'Académie de peinture et de Sculpture'. About 1718 he was called to Vienna, and appointed (1720) Director of the Academy of Fine Arts in that city, where he died on 10. June 1743.

Pinchart states that François Roettiers' works are often confused with those of his brother Philippe, who equally signed his productions with **R.** François Roettiers' best medals are a Portrait-piece of Charles VI., ℞ Crown resting on plough, and the Bohemian Coronation medal of Empress Elizabeth Christina, 1722.

The Emperor Charles VI. granted letters of nobility to the artist in 1720.

For a description of Franz von Roettiers' work at Vienna, confer Dr Albert Ilg's notice.

François Roettiers married in Paris, on 12. July 1712, Jeanne Hacquet, widow of François Heurté.

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ROETTIERS, GEORGES (*French*). Son of Joseph Roettiers, by his first wife, and grandson of Philip Roettiers Senr. The date of his birth is not known, but he died in Paris, at the Mint, 6. January 1749. He succeeded his father as Engraver at the Paris Mint, and remained in office from 1703 to 1748, when he resigned the post on behalf of his son, Joseph Charles. He held also the appointment of "Privy Medallist to Louis XV".

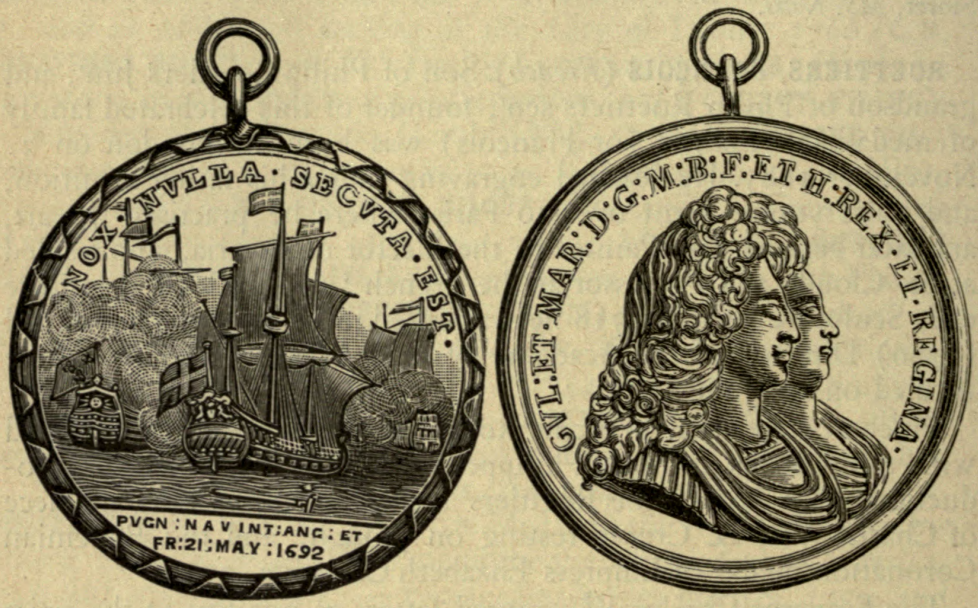
The Paris Mint Museum possesses no puncheon by this artist, whose productions were not signed. La Chenaye-Desbois states that he acquired a great reputation in his art. Of his six children, only

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one son, **JOSEPH CHARLES**, born on 12. January 1722, followed his father's profession.

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ROETTIERS, JAMES (I) (*Brit.*). Second son of John Roettiers, and grandson of Philip (I) Roettiers; born in London in 1663 (others say at Antwerp in 1661); Engraver at the Royal Mint, London,



Battle of La Hogue, 1692.

where he succeeded to George Bower, 1690-1697 ; died in 1698 at Bromley (Kent) from the effects of a fall from his horse.

"From about 1680 he assisted his father at the English Mint in making dies and puncheons (*Cal. Treasury Papers*, 1556-1696, pp. 108, 110, 513; 1697-1701-2, p. 195), and in 1690 (on the death of Bower) was officially employed as an Assistant-engraver at the mint, together with his brother Norbert. An annual salary of 325 *l.* was divided between the brothers. In 1697 (before July) James Roettiers was removed from his office at the mint in consequence of the theft of dies from the Tower (see under **ROETTIERS, JOHN (II)**). He was however allowed to retain his dies and puncheons for medals." (W. Wroth, *James Roettiers*, Dict. Nat. Biog. XLIX, p. 98).

James (I) Roettiers' principal medals are : Battle of La Hogue, $\frac{19}{29}$ May 1692 (*illustrated*). This medal, of which there are two other varieties, of smaller size, thought by some to be patterns for coins, is probably by this artist although he did not sign it; — Death

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of Queen Mary, $\frac{28.\text{Dec.}}{7.\text{Jan.}}$ 169 $\frac{4}{5}$; ℞. SVBLATAM EX OCVLIS QVÆRIMVS INVIDI; inscription across the field (by James and Norbert Roettiers; 'specimens in copper were sold at the price of five shillings soon after the Queen's death'); — Another; ℞. Sun setting behind hill ('medal made of two thin plates united in a strong rim'); — Another; ℞. Interior of Chapel; signed: I. R. (2 var.; *Med. Ill.*, nos 366-7); — Medal of Charles I.; ℞. VIRTVTEM EX ME (by James and Norbert Roettiers); — Presentation of New Collar to the Lord Mayor of Dublin, 1697; ℞. Inscription; signed on obv. *James* R. F. ('one of James Roettiers' best medals', says Mr. Wroth).

It is impossible to assign any coins to James Roettiers, but it is probable that a large number of the dies for the coinage of William and Mary were prepared by him, in conjunction with his brother Norbert. (For a list of coins see John R. *infra*.) On the copper coins of 1694 a small satyr's head was said, no doubt in error, to have been introduced within the head of William III.

ROETTIERS, JAMES II (*Flem.*). Medallist and Coin-engraver; son of James I Roettiers; born at Bromley (Kent) 1698, in the year of his father's death; settled at Paris, 1718; went over to the Low-Countries, 1733, on the death of his uncle, Philip (II) where he held the office of Engraver-general of the coins of the Low Countries from 31. August 1733 till his death at Brussels, on 15. July 1772. His son, **JAMES (III) ROETTIERS** came to London in 1733 with his cousin, James, son of Norbert.

Among Jacques (II) Roettier's medals, usually signed R, we find: Commemorative jeton of the Reconstruction of the Brussels Mint, 1756; — Portrait-medal of Charles of Lorraine, 1756; — Medal of the Academy of Brussels, 1768; — Medal of the Academy of Antwerp, 1770; — Portrait-medal of Maria Theresia, 1734 (signed: R.); — Portrait-medal (retrospective) of Joseph II.; — Medal dedicated to Maria Elizabeth, governor of the Low-Countries, 1727 (R) (*illustrated*); — Inauguration of the University of Louvain, 1728; — Wise rule of Maria Elizabeth, 1729; — The Jansenists and Anti-constitutionalists, 1730; — Brave behaviour of Maria Elizabeth at the Fire of Brussels Palace, and Death of her Prime Minister; — Portrait-medals of Maria Elizabeth, governor ot the Low-Countries (several varieties, of different dates, and undated; all signed R.); — Conrad, Duke of Ursel, governor of the Low-Countries; — Courageous attitude of Maria Elizabeth, governor of the Low-Countries, 1733; — Piety of Maria Elizabeth (1734); obv. Bust; ℞. Ship (R. on both sides); — Neutrality of the Low-Countries during Maria Elizabeth's rule (1735); — Resolution of Maria Elizabeth not to resign her governorship and not return to Vienna (1738); — Foundation of Brussels Almshouses (1738); — Acces-

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sion of Maria Theresia; Homage of the Low-Countries (1740); — Benevolence of the governor of the Low-Countries, Maria Elizabeth (1741); — Homage of Namur to Maria Theresia (1744); — Charles Alexander, Duke of Lorraine, commemorates the coronations of Charles V., Charles VI. and Joseph II, 1764; — Courtrai School of Midwifery, 1780 (signed R.; probably executed from an earlier die by J. Roettiers); — Maria Theresia, 1767 (R.), etc.

On 27. February 1744 Jacques Roettiers was called upon to take up temporarily the post of Engraver at the Mint of Bruges (*Rev. belge num.*, 1897, p. 230).

He engraved the Seals of state and private ones as well. His own are reproduced in *Rev. belge num.*, 1895, p. 282.



Portrait-medal of Maria Elizabeth, 1734.

Jacques Roettiers married Philipp Louis Roettiers' niece, Catherine Verwilt († 1762) and had three children, who survived him: James (III), Elisabeth Jeanne Thérèse, and François Marie Thérèse. He died suddenly at Brussels, 15. July 1772.

James Roettiers, as well as the two Philippe R. not only held the appointment of Engravers-general of the Spanish, and, later, Austrian Low-Countries, but they were at the same time Engravers to the Antwerp Mint, and even at times worked as Engravers for the Mints of Bruges and Brussels.

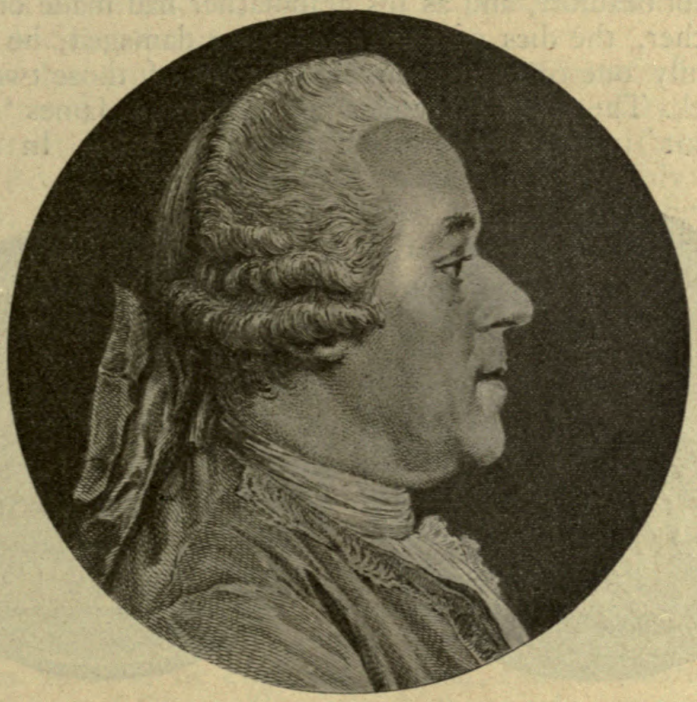
In 1772 the Austrian government of the Low-Countries purchased from the surviving children of Jacques Roettiers the puncheons and dies left by the artist. They are now in the Brussels Museum, and have been catalogued by Piot (G. Cumont, *Revue belge de num.*, 1891, 135).

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" Comme toutes les médiocrités ", says M. de Witte, " Jacques Roettiers, que l'on peut tout au plus classer parmi les graveurs de second ordre du XVIIIe siècle, avait une haute opinion de ses talents et professait le plus profond mépris pour les médailleurs de la monnaie de Vienne qu'il eût dû prendre pour modèles. "

BIBLIOGRAPHY. — V. Advielle, *op. cit.* — Domanig, *Porträtmedaillen des Erzhauses Oesterreich.* — A. de Witte, *Le jeton dans les Comptes des Maîtres des Monnaies du duché de Brabant*, Tijdschrift, VI, 107. — Van Loon, *Beschrijving*, &c., Supplements 1-10. — Köhler, *Münzbelustigungen.* — A. de Witte, *Les Scels de Jacques Roettiers, graveur général des monnaies aux Pays-Bas autrichiens*, 1733-1772, Revue belge de num., 1895, p. 282. — P. Joseph u. E. Fellner, *Die Münzen von Frankfurt am Main*, 1896. — Piot, *Catalogue de Poinçons*, &c. — Immerzeel, *Leeven en Werken*, &c. — Kramm, *Leeven en Werkn*, &c.

ROETTIERS DE LA TOUR, JAMES (IV) or **JACQUES** (*French*). Medallist and Goldsmith, son of Norbert Roettiers and his wife, Winifred Clarke, niece of the Duke of Marlborough ; born at Saint-



Germain en Laye, 20. August 1707 ; the elder Pretender stood sponsor at his christening. He learned drawing and sculpture, was ' pensionnaire du Roi ', obtained a Prize, and was to go to Rome with Cardinal de Rohan, when his relative, George Roettiers, was advised to let him be taught medal-engraving, before leaving Paris. George Roettiers died before James had finished his apprenticeship. In 1732 (or January 1733) he went to London, in the company of his cousin James (III), son of James (II), and obtained an

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appointment of Engraver at the English mint. He had brought over with him several dies for medals and medallions, executed by his grandfather, John Roettiers, and had intended asking for leave to strike medallions of the twelve Caesars, the Duchesses of Mazarin, Richmond, and Portsmouth, and of other celebrities. The dies had come into his possession from his father Norbert, who himself inherited them from John Roettiers. Sir Hans Sloane and Dr Mead encouraged James in his intention, and promised the artist an apartment at the Royal Mint, which he refused. They advised him to engrave a series of medals with portraits of celebrated Englishmen, and Conduit procured for him drawings of Newton, Locke, and others. Dr Mead thought it would be better to leave the twelve Caesars, as they were, without legends around the heads, and to place the name within a laurel-wreath on the reverse, which he did. He executed a Portrait-medal of Sir Isaac Newton, which he signed R; it is dated, 1739; he also engraved a head of the Duke of Beaufort, and as his grandfather had made one of the Duke's father, the dies of which had been damaged, he executed others. Only one or two specimens of each of those two medals were struck. The Elder Pretender had appointed James 'Engraver to the Mint' in 1727 on Norbert Roettiers' death. In 1733 the



Sir Isaac Newton, 1739.

Engraver returned to Paris; married on 6. June 1734 Marie Anne Besnier, the sixteen-year-old daughter of Nicolas Besnier, goldsmith to Louis XV., who died in 1737, and whom he succeeded.

His principal works in the goldsmith's art date from this period. In 1765 he took his son Alexandre Louis into partnership, but retired in 1772. In this year, the artist was raised to the peerage, with the title of 'Noble' and 'Ecuyer' conferred upon him and his

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children. The Académie royale de Peinture et de Sculpture admitted him a member in 1773 on the presentation of the puncheons of the Portrait-medals of Locke and Newton, which he had formerly executed in England.

Baron Pichon has described a number of articles of plate by Jacques Roettiers, and among his best known medals are : John Locke (medal executed in 1731 in compliment to the memory of Locke ; the dies are in the British Museum ; signed : *Jac. Roettiers*) ; — Sir Isaac Newton, 1739 (obv. signed : *Jac. Roettiers* ; R. R. ; *illustrated*) ; — Small Portrait-medal (oval) of Sir Isaac Newton (in Dr S. Bousfield's collection) ; — The Duke of Beaufort, 1730 (signed : *Jac. Roettiers. f.*) ; — Convention of Prado, 1739 (signed : I. R. **FECIT** *i. e.* James Roettiers fecit ?).

Jacques Roettiers died at the Galeries du Louvre on 17. May 1784, and was buried at the age of seventy-seven, in the Church of St. Germain-L'Auxerrois.

There is a portrait of him by C. N. Cochin, and another by Auguste de Saint-Aubin, 1771.

One of his sons, also named **JACQUES (V)** practised the goldsmith's art and was his father's partner for many years.

A Portrait-plaque of Samuel Pepys, the diarist (attributed to Norbert Roettiers by Mr. W. J. Webster) is possibly by James Roettiers, and belongs to the series of celebrated Englishmen, which was only begun, when the artist returned to France.

Bibliography. — *MS. Notes kindly lent by M. Alphonse de Witte.* — Rondot & De La Tour, *op. cit.* — Chavignerie et Auvray, *op. cit.* — Hawkins, *Medallic Illustrations, &c., ed. Franks and Grueber.* — Bolzenthal, *op. cit.* — Pinchart, *op. cit.*

ROETTIERS (ROETTIER, or **ROTIER), JOHN** (or **JAN**). (*Flem.*). Eldest son of Philip Roettiers, Medallist and Goldsmith of Antwerp, by his wife Elizabeth Thermés, was born at Antwerp (?) on 4. July 1631 ; died in London towards the end of the XVII. century or beginning of the XVIII. He learned the art of medal-engraving and stone-cutting with his father. His first signed production is dated from 1656 ; it is a medal of Leopold William, governor of the Low-Countries. In 1661 he engraved another, that of Charles Vanden Bosch, bishop of Ghent. He entered at an early age the Antwerp Mint as an assistant, and left it in 1661, on going to London. He became Chief-engraver at the Royal Mint, London, in 1670, and remained in office until 1698.

From Mr. W. Wroth's biographical notice of the artist in *Dict. Nat. Biog.* (XLIX, 99) I extract the following particulars : —

"In 1661 John Roettiers and his brother Joseph (and subsequently the third brother, Philip) were invited to England by Charles II. to work at the English mint. According to Walpole (*Anecdotes of*

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Painting, II, 184), their father had lent money to Charles during his exile, and had been promised employment for his sons. The letters patent appointing the three Roettiers engravers at the mint state that they were employed on account of the King's long experience of their great skill and knowledge 'in the arts of graveing and cutting in stone' (see *Cat. Treasury Papers*, 1697-1701-2, pp. 437-438).

"In January and February 1662 John Roettiers and Thomas Simon (*q. v.*) were ordered to engrave dies for the new 'milled' money in gold and silver, but, 'by reason of a contest in art between them', they could not be brought to an agreement. They therefore submitted patterns for gold 'Unites', and for silver 'Crowns'. Simon produced his splendid 'Petition Crown', but his rival's work was preferred, and John Roettiers was entrusted with the preparation of the coinage, and on 19. May 1662 received a grant of the office of one of the Chief-engravers of the mint.



Obv. of Roettiers's Pattern Crown, 1662.



Obv. of Simon's Pattern Crown, 1662.

'Roettiers had been already at work upon medals commemorating the Restoration, and he produced many important medals throughout the reign of Charles II. In February 1666-7 he was directed to make a new great Seal of the kingdom of Great Britain, completed at a cost of 246 *l.* 3 *s.* 2 *d.* Joseph Roettiers, John's principal assistant at the mint, left England in or before 1680, and in 1682 became engraver-general of the French mint. He died at Paris in 1703. James Roettiers, John's second son, who rendered assistance to his father at the mint in place of Joseph Philip Roettiers was officially connected with the English mint as an engraver till February 1684, but he was absent (at any rate temporarily) in the Low Countries from about 1673, and afterwards became engraver-general of the mint of the king of Spain in the Low Countries. Norbert Roettiers, John's third son, assisted his father after Philip's

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departure from England. John, Joseph, and Philip Roettiers appear to have originally received an annual allowance of 325 *l.* divided between them. On 7. April 1669 they were granted by warrant a yearly pension of 450 *l.* (i. e. 150 *l.* each). John continued to receive the 450 *l.* after his brothers had left the mint, but he had to petition more than once for arrears of payment.

"John Roettiers produced the official Coronation medals of James II., Mary, 1685, and William and Mary, 1689, but he was not actively employed after the death of Charles II. In January 1696-7 it was discovered that dies for coins of Charles II. and James II. had been abstracted by labourers at the mint, and had been handed over by them to coiners in the Fleet prison, who used the dies for striking 'Guineas' of James II. on gilded blanks of copper. A committee of the House of Commons reported on 2. February



Rx. Peace of Breda (1667).

1696-7 that John Roettiers, who occupied 'the graver's house' at the Tower, was responsible for the custody of the dies, and was an unfit custodian, inasmuch as he was a violent papist, and 'will not nor ever did own the king (William III.), or do any one thing as a graver since the revolution'. Roettiers appears to have been removed from his office about this time, and to have taken up his residence in Red Lion Square, London. In his later years he suffered from the stone and from 'a lameness in his right hand'. He died in 1703, and was buried in the Tower.

"John Roettiers married, in 1658, Catherine Prost, by whom he had five daughters and three sons: John (*b.* 1661), James (*b.* 1663) and Norbert (*b.* 1665).

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Restoration, ‘ Felicitas Britanniae ’, 1660.

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"John Roettiers's usual signature on medals is 'J. R.' in monogram; he also signs : ROTI. ; ROETTI. ; IAN. R. ; JOAN. ROTI. Little is known of his work as a Gem-engraver. Walpole (*Anecdotes*, &c., II, 187) mentions a cornelian seal by him with the heads of Mars and Venus. Many dies and puncheons executed by John Roettiers and his relatives were purchased from the Roettiers family by a Mr. Cox, and were by him sold in 1828 to Matthew Young, the coin dealer, who, after striking some impressions for sale, presented them in 1829 to the British Museum.

"John Roettiers was one of the best engravers ever employed at the English mint. Evelyn (*Diary*, 20 July 1678) refers to him as 'that excellent graver... who emulates even the ancients in both metal and stone'; and Pepys (*Diary*, 26. March 1666), who visited Roettiers at the Tower, declares that he there saw 'some of the finest pieces of work, in embossed work, that ever I did see in my life, for fineness and smallness of the images thereon'. On 11. October 1687 Henry Slingsby (ex-master of the mint) offered Pepys his collection of Roettiers's medals. The "Great Britannia" (FELICITAS BRITANNIÆ) was valued by Slingsby at 4 *l.* 10 *s.*, and the other medals at sums from 10 *s.* to 3 *l.* 4 *s.* apiece".

The following is a list of Roettiers's principal medals, which are all subsequent to the Restoration : Archbishop Laud, executed, 10. Jan. 1645 (signed : *Roti : f.*); — Giles Strangways, 1648 (obv. Bust to r. ; signed : IAN. R. F. ; R/. The White Tower of London; dies in the British Museum) Dr S. Bousfield possesses a lead impression of the R/. ; — Memorial of Charles I., 1649 (obv. Bust to r. ; signed *R* (mon.) ; R/. Hand from heaven holding celestial crown; two varieties); — Charles II. landing at Dover, 1660 (obv. Bust of Charles II. to r. : signed : *R* (mon.); R/. Ship approaching the coast). This is probably the first medal executed by John Roettiers in this country. — Restoration, 1660, 'Britanniae' (obv. Bust of Charles II. to r. ; R/. Hercules, Minerva, Peace and Mercury around altar behind which is Prudence ; ex. BRITANNIÆ); — Restoration, 1660, 'Felicitas Britanniae' (obv. Bust of Charles II., said to be by Joseph Roettiers ; R/. Justice, accompanied by Hercules and Pallas, presenting olive-branch to Britannia; ex. : FELICITAS BRITANNIÆ. 29. MAII. 1660; *illustrated*). One of the finest medals by Roettiers[1]. (The dies of this medal have passed through my hands. A former owner has issued restrikes, which are easily recognized by rust marks. Dr Bousfield owns a lead impression

1. I have a note copied from a Ms in M. Alphonse de Witte's library, in which it is stated : "La famille a constaté que la tête de Charles II, sur cette médaille, est par Joseph Roettiers."

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of the ℞ Hercules, Minerva, Peace and Mercury); — Earl of Craven, 1660; — Marriage Medals of Charles II. and Catherine, 1662, in silver and in gold — probably the 'golden medal' commemorated by Waller'; — St. Catherine, 1662 (obv. Bust of Queen Catherine; ℞. St. Catherine; unsigned, but probably by John Roettiers; *illustrated*) A lead impression of the ℞ exists in Dr Bousfield's collection; — Naval Reward, 1665 (℞. PRO. TALIBVS. AVSIS. Charles II., as a Roman general, standing on the sea shore, viewing a naval engagement; three varieties; die of obv. in British Museum); — Duke of York; Naval Action, 1665 (obv. Bust of the Duke of York; signed: *Roetti. F.*; ℞. Naval engagement); — Pattern coin, or Medal: Dominion of the sea, 1665 (obv. CAROLVS. A. CAROLO. Bust of Charles II.; ℞. Britannia seated to l.); — Proposed Commercial Treaty with Spain, 1666 (℞. Statue of Charles II.); — Peace of Breda (1667) (obv. Bust of Charles II.;



St. Catherine Medal, 1662.

℞. FAVENTE DEO Britannia seated to l., near the sea-shore. The figure of Britannia, a portrait of Frances Stuart, duchess of Richmond (*q. v.*). It differs from that on the coins struck previously in that the right leg of Britannia is no longer undraped. *Med. Ill.*, II, pp. 535-7 describes three varieties; *rev. illustrated*); — Naval Victories (1667); large medallion in lead, at the British Museum, with figure of Britannia, seated to l., being crowned by two Genii; from an unfinished die; — Portrait-medal, uniface, of the Duchess of Richmond; — Small Portrait in gold of the Duchess of Richmond, made to be set in a locket; — British Colonization, 1670 (obv. Busts conjoined of Charles II. and Catherine; ℞. DIFFVSVS. IN. ORBE. BRITANNVS. 1670 Globe, etc.); — Barbara Villiers, Duchess of Cleveland; uniface Portrait-medal; — Charles XI. of Sweden made a Knight of the Garter, 1671; — Duke of Lauderdale, 1672 (℞. Minerva seated; signed: *Joan Roti. F.*; dies are in the British Museum); — Louise

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Renée de Querouaille, Duchess of Portsmouth; uniface Portrait-medal; *illustrated*); — Christ's Hospital, 1673; medal commemorating the foundation of a Mathematical and Nautical School (obv. Bust of Charles II.; Rℒ. Blue-coat boy). "This glorious medallion", as Evelyn calls it, "is one of the finest, rarest, and most valuable of all the works of John Roettiers"; dies in the British Museum); — Christ's Hospital Badge, 1673; — Christ's Hospital, Stone Badge; — Christ's Hospital; Mathematical Medal, 1673 (3 var.); — Hortense Mancini, Duchess of Mazarin; uniface Portrait-medal; Count de Monterey, governor-general of the Low-Countries; — Sir Samuel Morland, 1681; — Henry Somerset, Duke of Beaufort, 1682; — Charles II., 1683 (?) (obv. Bust to r.; signed R (mon.); Rℒ. Royal arms; dies in Brit. Museum) Dr Bousfield possesses a lead impression of the obv.; — Charles II. Medallic

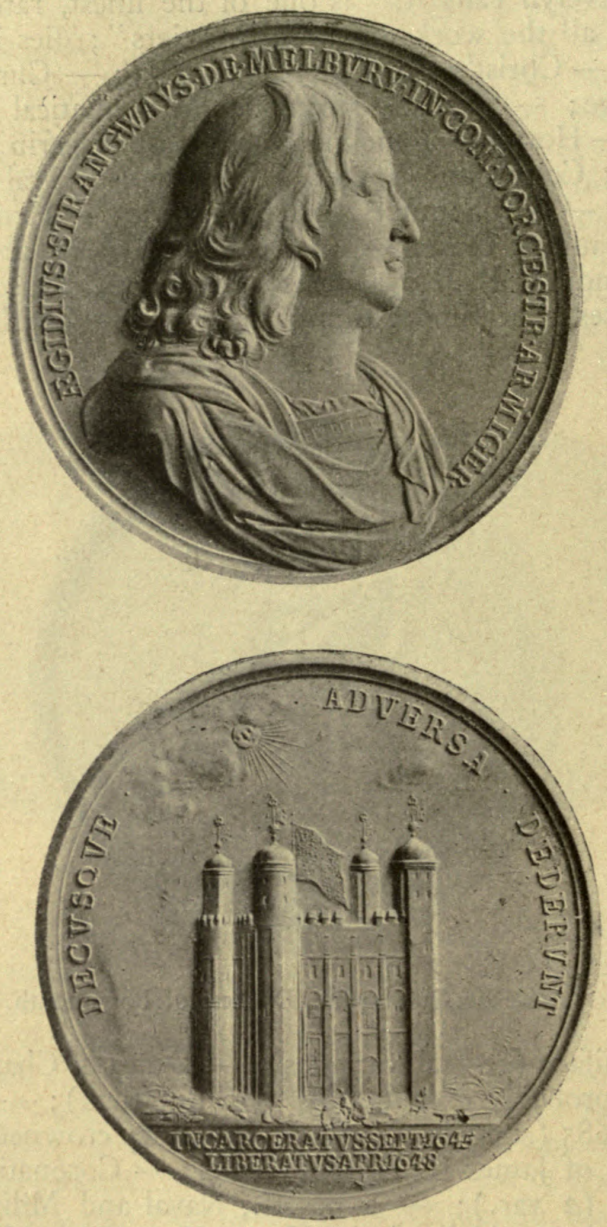


Louise de Quérouaille, Duchess of Portsmouth.

Portrait; uniface (several varieties); — Death of Charles II., 1685 (sev. var., probably executed by John Roettiers); — Accession of James II., 1685 (signed: R (mon.); Rℒ. Harp crowned); — Coronation Medal of James II., 1685 (2 var.); — Coronation of Queen Mary, 1685 (2 var.); — James II., Naval and Military Reward, 1685 (2 var.); — Abdication of James II., 1688 (unfinished die in Brit. Mus.; reproduced in *Med. Ill.*, II, 645); — Coronation of William and Mary, 1689 (unsigned); — Mary, as Regent, 1690 (possibly by John Roettiers); — Death of Queen Mary, 1694 (Rℒ. QVEEN. MARY. THE. SECOND. etc.; probably by John Roettiers?), etc.

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Amongst his earliest medals are : Leopold William, archduke of Austria (signed : I. R. F. (1656 ?); — Charles vanden Bosch, bishop of Ghent, 1661 (I. ROTI. F.), and Pinchart ascribes to him also :



Giles Strangways, 1648.

1672. Charles II. of Spain ; Rℒ. View of the port of Ostend (*Roett.*) ; and 1675. Jean Dominique, comte de Monterey, governor-general of the Low-Countries (*Roett.*) ; — Charles II. of Spain (lead obv. in Dr Bousfield's collection).

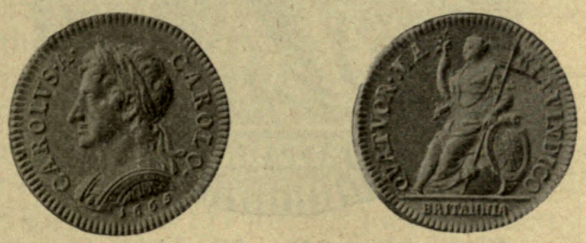
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I will not attempt to give here a complete list of John Roettier's coins, but content myself with mentioning a few of his best known Patterns and Proofs of Charles II. *Gold*. Pattern Crown, 1662 (*illustrated*) : obv. CAROLVS·II·DEI·GRATIA, bust of the King to right (copied from a drawing made by Samuel Cooper, the King's limner) laureate, hair long, no drapery, truncation pointed; ℞. MAG.BR.FRA.EN.HIB.REX.1662., four shields arranged in form of a cross, each crowned, the English and French arms arranged quarterly in the first and fourth shields, Star of the Garter in the centre, ℭ in each angle, edge inscribed * ✠ * DECVS ET TVTAMEN, wt. 803 grs. The last specimen sold (Murdoch Sale, June 1903,



Roettiers' Pattern Crown, 1662.

lot 616) brought £ 130 under the hammer, but specimens have realized higher sums before; — Pattern Crown, 1662; plain edge (Murdoch, lot 617, £ 82); — Proof Crown, 1663 (Murdoch, lot 618, £ 80); Pattern Farthings, 1665 (several varieties, *one*



Pattern Farthing in gold, 1665.

illustrated). The type of Britannia reappeared for the first time on British currency on this Pattern Farthing. John Roettiers copied it from its antique prototype on a medallion of Commodus, and earlier bronze coins of Hadrian and Antoninus Pius. Frances

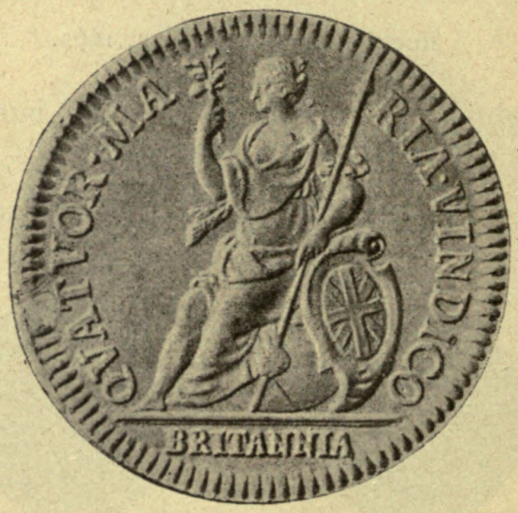
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Stewart, the later Duchess of Richmond, Charles II.'s favourite, sat to the artist for the model of Britannia [1].

"The figure of Britannia which John Roettiers modelled from Frances Stewart is the first Britannia to appear in the English



℞. of Medallion of Commodus, *circ.* A.D. 175.



Enlargement of ℞. of Farthing, 1665.

coinage since that upon the famous medallion of the Emperor Commodus. It was first seen in a gold "pattern" struck from the

1. T. A. Cooke, *The Romance of Coinage*, Monthly Review, 1903.

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dies made for a new farthing in 1665, which date is shown beneath the head of Charles II. on the obverse of the coin I reproduce. It was modelled, therefore, when the lovely Frances, "la plus jolie fille du monde", was in the first flush of her beauty at Court, two years before her marriage to the Duke of Richmond. It is, in my opinion, impossible to compare it with the Commodus medallion without believing that Roettiers deliberately took the Roman design and treated it in his own way with a new model. There are many resemblances, but the slight differences are even more convincing. The Roman standard becomes an olive-branch, the spear is slightly more upright, the helmet beneath the shield becomes a heraldic flourish, the bosom is even more undraped than in the first design for the medal of two years later, which was struck to commemorate the Peace of Breda.

"It will be noticed that the dominion of the seas was announced in the new farthing with the legend "Quattuor Maria Vindico". It is, therefore, quite intelligible that these farthings did not widely circulate in 1665 and 1666; for not only did Louis XIV. openly express his annoyance at this bombast, but the Dutch sailed up to Chatham and burnt our ships at anchor. After that the motto became descredited. "I hear of no supply", says Lord Lucas somewhat bitterly, speaking in the House in 1671, "except it be of copper farthings, and that is the metal that is to vindicate, according to the inscription on it, the dominion of the four seas." Another criticism that might be made is on the somewhat inelegant posture of the undraped right leg. This Roettiers altered both in the two designs for the Breda medal, and in the halfpenny of 1672, '3, and '5[1]".

Silver. Pattern Crown, 1662; — Proof Crowns, 1662, 1663, 1664; — Proof Halfpennies, 1672, 1673; — Pattern Farthings, 1665 (var.), 1671, 1675, 1676.

Copper. Pattern Halfpennies (Britannia type), undated, 1672, etc.; — Pattern Farthings, 1665, and other dates.

As already mentioned, John Roettiers' first association with the Royal Mint dates from 1661, when he worked under Rawlins, until the latter's death; in 1670, he became Chief-engraver, and was assisted first by his brothers Joseph (1670-73) and Philip (1670-78) and later by his sons James (1690-1697) and Norbert (1690-1695). It is therefore impossible to know which dies John Roettiers cut himself. Mr. Grueber states that Jan Roettiers cut the dies for the milled money of Charles II. in all metals. The coins issued between 1670 and 1697 may safely be ascribed to members of the Roettiers family, during their activity in England.

CHARLES II. *AV*. Five Guineas, 1668-1673, 1675-1684; — Two Guineas, 1664, 1675-1679, 1681-1684; — Guineas, 1663-1668,

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1670-1684; — Half-Guineas, 1669, 1670, 1672, 1675-1684 (Varieties of bust, with lower part either rounded or pointed). — Æ. Crowns, 1662-1684; — Half-Crowns, 1663-1664, 1666, 1668-1684; — Shillings, 1663, 1666, 1668-1682; — Sixpences, 1674-1684; — Maundy Money, 1670-1684; — Half-Groat, 1668. — Æ. Halfpennies, 1672, 1673, 1675; — Farthings, 1671-1675, 1679, 1684.



Charles II. Guinea, 1665.

James II. Æ. Five Guineas, 1686-1688; — Two Guineas, 1686-1688; — Guineas, 1685-1688; — Half-Guineas, 1686-1688. Æ. Crowns, 1686-1688; — Half-Crowns, 1685-1688; — Shillings, 1685-1688; — Sixpences, 1686-1688; — Maundy Money, 1686-1688. — Tin. Halfpennies, 1685-1687; — Farthings, 1685-1687. These coins are of tin, with a plug of copper in the centre.

William and Mary. Æ. Five Guineas, 1691-1694; — Two Guineas, 1691, 1693-1694; — Guineas, 1689-1694; — Half-Guineas, 1689-1692, 1694. — Æ. Crowns, 1691-1692; — Half-Crowns, 1689-1691; 1691-1693; — Shillings, 1692-1693; — Sixpences, 1693-1694; — Maundy Money, 1689-1694. — Tin. Halfpennies, 1690-1692; — Farthings, 1690-1692. — Æ. Halfpennies, 1694, and Farthings, 1693-1694. The last two issued under a patent granted to Andrew Corbet.

William III. In 1697 Henry Harris was appointed Chief-engraver at the Mint, with John Croker and Samuel Bull as his assistants. Three of the Roettiers had been employed under William and Mary, but after 1697 they lost all connection with the Mint. In 1697 John Roettiers was even accused of unwillingness to do any work for the protestant King William III. Æ. Guineas, 1695-1697; — Half-Guineas, 1695-1697. — Æ. Crowns, 1695-1697; — Half-Crowns, 1696-1697; — Shillings, 1696-1697; — Sixpences, 1695-1697. — Æ. Halfpennies, 1695-1697; — Farthings, 1695-1697.

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GENEALOGY OF JOHN ROETTIERS

- JOHN (II)
  - JAMES (I) (1663-1698)
    - Five Daughters
    - JAMES (II) (1698-1772)
      - François-Marie Thérèse born in 1746 ; priest.
      - Elizabeth Jeanne Thérèse born 1737
      - James (III)
  - NORBERT (1665-1727)
  - FIRST WIFE : ELIZABETH ISARD
    - Elizabeth
      - Edmund Loftus († 1770)
    - JAMES (IV) (1707-1784)
      - Jacques V Nicolas Roettiers de la Tour (b. 1736)
      - ALEXANDRE LOUIS ROETTIERS de Montereau (b. 1748)
        - Madeleine Justine. († 1777)
        - Alexandre Henry Nicolas (b. 1778)
        - Jacques. (b. 1780)
    - John (b. 1709)
  - SECOND WIFE : WINIFRED CLARKE
    - Elizabeth Helena (b. 1712)
    - James Hubert (b. 1717)

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ROETTIERS, JOHN (II) (*Flem.*). Eldest son of John Roettiers, was born about 1661 in London, but does not appear to have been a Medallist. Mr. W. Wroth, in his notice of John Roettiers Senr. (*Dict. Nat. Biog.*, XLIX, 100) states : " The committee of the House of Commons concerning the abstraction of the dies reported (2. February 1696-7) that this younger John was suspected of participation in the conspiracy of Rookwood and Bernado, the 'assassinators', having at that time provided himself of horses and arms at his own house in Essex, where he entertained very ill company, to the great terror of the neighbourhood'. A warrant for high treason was out against him, 'but he fled from justice'. "

ROETTIERS, JOSEPH (*Flem.*). Son of Philip Roettiers, and brother of John (1631-1703), and Philip (1640-1718), and also a Medallist and Coin-engraver, born at Antwerp, 1. August 1635, died at Paris, 11. September 1703. He learned the art of die-sinking with his father, at Antwerp, and came to London, about 1670; from 1670 to 1672 or' 73 he worked at the Royal Mint, as Assistant-engraver. In 1673 (Mr. Wroth says in or before 1680) he went over to France (at the invitation of Colbert), where he became naturalized, and in 1682 he was appointed Engraver-general of the French coins, in succession to Warin. His first wife, Elizabeth Nilis (a sister or relative of the engraver Nilis) died at the Galeries du Louvre, 16. October 1680; he married again, 12. June 1690; the name of his second wife, with whom he appears to have been living since 1674, was Helen Stonehouse. By the first wife he had four sons and a daughter; the eldest son, Philip, is not to be confused with Philip (III), son of Joseph's brother Philip (II) (*vide* Guiffrey, *Rev. num.*, 1889, p. 450); another son, Georges, became Engraver at the Paris Mint. By Helen Stonehouse, the artist had three sons and three daughters; the fourth child being Joseph Charles, who on the death of Norbert Roettiers became Engraver-general in 1727.

Joseph Roettiers was appointed Engraver at the Paris Mint in 1674, and Engraver-general in 1682; he obtained an appartment in the Galeries du Louvre in 1679, and was admitted a Member of the Académie royale de peinture et de sculpture, 30. January 1683, on the presentation of a portrait (in intaglio) of Colbert, intended as a Seal for the Academy.

It is said that previous to his leaving for France, his brother John advised him not to accept the office of Engraver-general without the coining-press. He however worked without the press for the first year, and Colbert having died in the meantime, he was told that the King intended to farm out the Press for a sum of 20.000 Livres, which was due to him. The Engraver's wife dissuaded him from accepting, and immediately De Launay, goldsmith to

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the King, acquired the right, thus securing a considerable yearly income.

Guiffrey gives extracts from Mint accounts, mentioning payments made to Roettiers for dies and puncheons executed by him.

Joseph Roettiers' medals are usually signed : R. or *J. R.* (mon).

Puncheons of Medals named in the artist's receipts of 1692 and following years : 1692. Naval Victory over the English and Dutch (signed : R.); — Draped head of Louis XIV.; — Assiduity, represented by a figure in quadriga; — Liberality of the King (R.); — 1693. Draped head of King; — Capture of Mons (R.); —



Portrait of Joseph Roettiers.

Foundation of the Académie des Inscriptions (R.); — Engagement of Saint-Denis (R.); — Capture of St. Omer; — 1696. Head of King in Roman dress; — Battle of Ter (R.); — Capture of Gironne; — 1698. Capture of Palamos; — Establishment of the Académie des Inscriptions; — Security of France (R.); — Defeat of the English at Brest (R.); — Louis XIII. crowned by Justice; — The King and Dowager Queen enthroned, representing the Regency; — Engagement of St. Denis (R.); — Capture of St. Omer (R.) [and sixteen models in wax : Submission of Spain; — Taking of Mons; — Liberality of the King; — Taking of Gironne; — Abolition of Duelling; — Assiduity; — Victory of Mont-Cassel; —

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GENEALOGY OF JOSEPH ROETTIERS

1. Children of his First Marriage.

Philippe — Jacques Joseph — GEORGES married 1747 — Jean — Elisabeth

Marie Claude Hermand († 6 June 1759).

André George (b. 1713) — Marie Hélène (b. 1712) — Marie Claude (b. 1716. † an VI) — Marie Catherine (b. 1717) — JOSEPH CHARLES De La BRETÈCHE (b. Paris, 1722) — Marie Jeanne (1737-1762) — Jean Claude de la Chauvinerie — Jean Baptiste († 1754)

2. Children of his Second Marriage

Anne Marie (b. 1687) — Hélène Noëlle (1688-1711) — Louis (1690) — JOSEPH CHARLES (1691-1779) — Catherine Marie (b. 1693) — Rémond Ferdinand (b. 1695)

Hélène (b. 1717) — CHARLES NORBERT (1720-1772) — Catherine Françoise (b. 1726) — Louis († 1730)

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GENEALOGICAL TABLE (

(CHRISTIAN NAMES

PHILI
Born at Antwerp (?) 20. December 1596; Golds

JOHN (I)

Born at Antwerp (?) 4. July 1631; came to England, about 1661; Chief-engraver at the Royal Mint, London, 1670-1697; died in 1703, and was buried in the Tower.

Born at Antwerp, at the Royal Mint, France where he be general of the Fr particulier " at the Paris, 12 Septembe

JOHN (II) *
(*Vide* Committee Report, 1697.)

JAMES (I)
Born in London, 1663; Engraver at the Royal Mint, London, 1690-1697; died at Bromley (Kent), 1698.

NORBERT
Born in London or Antwerp (?), 1665; Assistant-engraver at the Royal Mint, London, 1690-1695; Engraver-general of French coins 1704-1727; died at Paris, 18. May 1727.

JAMES (II)
Born at Bromley (Kent), 1698; settled at Paris, 1718; went over to the Low-Countries in 1733; Engraver-general of the coins of the Low-Countries, 1733-1772; died at Brussels, 15. July 1772.

FIRST WIFE

GEORGE
Engraver at the Paris 1703-1748; Privy Medallist King; died in Paris, 6. J 1749.

JAMES (III)
Came to London in 1733 with James, son of Norbert.

JOSEPH CHARLES ROETTIERS DE LA BRET
Born at Paris, 12. January "graveur particulier" at th Mint, 1748-1759; was in during the French Revol date of death uncertain (180

JAMES (IV)
Born at St-Germain-en-Laye, 20. August 1707; Assistant-engraver at the Royal Mint, London; went to France, and became a member of the Académie de peinture et de sculpture; Goldsmith to the King, 1773-1784; married Mlle Marie-Anne Besnier, daughter of Nicolas Besnier, Goldsmith to the French King; died in Paris, 17 May 1784.

Two Daughters, ultima of a part of the Roettiers di later came into the possess dealer Matthew Young, now in the British Museu

JAMES (V)
Partner with his father (?).

ALEXANDRE LOUIS ROETTIERS DE MONTALEAU
Born at Paris, 22. November 1748; Directe Paris Mint, appointed in 1791 and in office unti died in 1855.

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IE ROETTIERS FAMILLY

VEN IN ENGLISH)

IERS

Medallist at Antwerp, still living in April 1660.

H

1635; Assistant-engraver 670-72 or 73; went to ıralized, 1674; Engraver-, 1682-1703; " graveur int, 1694-1703; died at

PHILIP (II)

Born at Antwerp, where he was christened on 13. September 1640; Assistant-engraver at the Royal Mint, London, 1670-1684; Engraver-general of the coins of the Low-Countries, 1684-1718; Engraver at the Antwerp Mint; died at Antwerp, end of 1718.

PHILIP (III)

His father's successor as Engraver-general of the Low-Countries, 1719-1732; died at Antwerp (?) in 1732.

FRANCIS

Born in London, 3. November 1685; Engraver, and Professor at the Académie de Peinture et de Sculpture, Paris; Director of the Academy of Fine Arts, Vienna (*circ.* 1718); died at Vienna, 10. June 1743.

SECOND WIFE

JOSEPH CHARLES

Born at Paris, 1693; Engraver at ıe Paris Medal Mint, 1720; Engrav-r-general of the French coins, 727-1753 and 1772-1774; died at aris, 14.March 1779.

CHARLES NORBERT

Born at Paris, 15. August 1720; ngraver-general of the French oins, 1753-1772; " graveur parti-ulier" at the Paris Mint, 1759-772; died, 19. November 1772.

N. B. The list is compiled after Durand's in his *Ms. Dictionnaire des graveurs en Médailles et Monnaies*, 1858 (formerly in M. Paul C. Stroehlin's library) and Ch. Gilleman, *Les Roettiers, Table généalogique*, "Gazette numismatique", 1906, p. 174.

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Spanish Victory; — Head of King; — Louis XIII'.s mausoleum; — Regency of Anne of Austria; — Mars holding olive-branch; — Victory leading horseman; — Figure chained to a rock; — Minerva holding trophies; — Figure seated with children]. — 1699. Peace of Ryswick (R.); — Head of Louis XIII.; — 1700. Head of Louis XIV. in Roman uniform; — Youthful head of Louis XIII; — Peace of Ryswick (R.); — Head of Louis XIV. (*Lud. Magnus Rex Christ.*); — Taking of Ath, Barcelona and Carthagena (R.); — Marriage of the Duke of Burgundy (R.); — Peace of Ryswick (Minerva and Justice supporting laurel-wreath); — Foundation of the Académie des Inscriptions; — 1701. Bust of Louis XIV; — Youthful head of Louis XIV. in armour; — Youthful head of Louis XIV. in coronation robes; — Another, in armour, with cross of St. Esprit; — Older head of Louis XIV., laureated; — 1702. Taking of Piombino; — Taking of Dunkirk (R.); — Peace of Ryswick; — Recovery of Louis XIII; — Peace of the North (R.); — The Grands Jours (*Provinciae ab injuriis potentiorum vindicatae*); — Naval Engagement off Palermo; — 1703. Louis XIV. granting Peace to Holland and Spain; — Promotion of the Knights of St.-Esprit; — Battle of Cassel (R.); — Liberality of the King.

Puncheons of medals by Joseph Roettiers found in his workshop after his death : 1704. Head of Louis XIV.; — Illness of Louis XIV.; — Various heads and busts (4) of Louis XIV; — Destruction of Heresy; — Dutch conquests; — Four heads of the King; — Head of the King with those of the two young Princes; — Battle of Cassel; — Remission of three millions to the Spaniards (R.); — Taking of Luxemburg (R.); — Religion restored at Strassburg (R.); — The King leading the Dauphin to the temple of Glory; — Fight of Saint-Denis; — Conquest of Franche-Comté; — Fortifications of Strassburg; — Abolition of duelling (R.); — Foundation of the Académie des Sciences; — Capture of Palamos; — The King and Queen Regent; — Capture of Mons; — Capture of Saint; Omer; — Defeat of the English at Brest; — Capture of Gironne - — Battle of Ter; — Vain plans of the hostile fleets; — Three heads of Louis XIV., etc.; — Seven heads of the King, for jetons; — A Sower; — Figure leading Cupid by the hand; — Figure in quadriga; — A Galley; — Ste-Geneviève's shrine carried in procession; — Jupiter seated on eagle; — Emblematic figure of the City of Paris; — Three heads of Louis XIV.; — Les Grands Jours; — Liberality of the King; — Peace of Ryswick; — Taking of Ath, Barcelona aud Carthagena; — Louis XIV. granting Peace to Spain and the Low-countries.

The following medals bear Joseph Roettiers' signature : 1648. Capture of Tortosa; — 1657. Capture of Montmédy. — 1658. Battle of the Downs; — 1660. Battle of the Pyrenees; —

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Louis XIV.'s Marriage; — The Queen enters Paris; — 1662. Cession of Dunkirk; — 1663. Portrait-medal of Louis XIV.; — 1666. Gratifications granted to literary men; — 1668. Conquest of the province of Franche-Comté; — 1672. Louis XIV. holding a seal; — Holland subdued; — 1673. Portrait-medal of Louis XIV., laureated; — Capture of Maestricht; — 1674. Second conquest of Franche-Comté; — Taking of Besançon; — Battle of Senef; — Raising of the Siege of Audenarde; — 1675. Help given to Messina; — French Victory at Altenheim; — Capture of Limburg; — 1677. Engagement of Tobago; — Bust of the King; — 1678. Capture of Lewe; — Peace of Nymwegen; — 1680. Sailors called up; — 1681. Strassburg subdued and Casale taken; — 1682. Establishment of a Company of Cadets; — The King condemns himself; — 1683. The Apartments; — 1684. Conclusion of Peace with Algiers; — 1685. The Doge of Genoa visits France (*R. f.*); — Submission of the Republic of Genoa; — 1686. Laureate bust of Louis XIV.; — Recovery of Louis XIV. (2 var.); — 1687. Fête given at the Hotel de Ville; — Laureate Bust of Louis XIV. (on his Recovery): — 1688. Taking of Philipsburg; — Campaign of the Dauphin; — 1690. Battle of Fleurus; — Three Victories; — 1691. Engagement of Leuze; — 1692. Engagement of Pforzheim; — 150 Cities fortified; — 1693. Institution of the Military order of Saint-Louis; — Capture of Roses; — The flourishing Navy; — Bust of the King in 1677; — Bust of J. B. Colbert (J. R.); — To Colbert's praise; — Young Female head (J. R.), etc.

To the above Guiffrey adds the following medals which are signed: R., Edict against duelling (1646); — Birth of the Dauphin (1661); — The Invalides (1675); — Reduction of Strassburg (1681), and various busts of Louis XIV.

Besides the medals, this Engraver cut also numerous dies for Jetons, between 1680 and 1699 (*Vide* Advielle, pp. 465-462).

Joseph Roettiers, who obtained the title of "Premier graveur de l'Histoire en Médailles" was one of the first artists to contribute to Louis XIV'.s series of medals, which was only begun in 1680.

In this work he collaborated with Jean Mauger, Henri Roussel, Michel Molart, and others.

There is a Portrait of the Medallist by Largillière.

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ROETTIERS, JOSEPH CHARLES (*French*). Son of Joseph Roettiers and Helen Stonehouse, born in 1691 (or 1692). He learned die-engraving with his father, and his cousin, Norbert Roettiers. In 1711

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he obtained the second prize for sculpture at the Académie royale, and was admitted a member of that body in 1717, on the presentation of a portrait of the King, intended for a medal of the Academy. From 1715, he took the title of 'Graveur des médailles du Roi',



Portrait-medal of J. C. Roettiers, by J. C. Hedlinger.

and a month after the death of Norbert Roettiers, Engraver-general to the Paris Mint, he was appointed to that office, 18. June 1727. He married in 1716 Catherine Hérault, by whom he had four children, two daughters and two sons, one of whom was the future medallist, Charles Norbert (*q. v.*); after his wife's death he married a second time, Jeanne Hermant (17. November 1753-† 1781), by whom he had no children. The date of his death is given as 14. March 1779, at the age of 87. He appears to have retired into private life some time before, and possibly through ill-health.

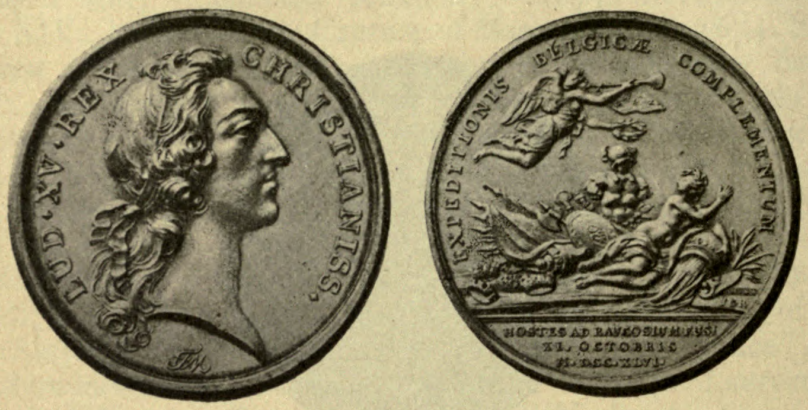
The medals signed **J. C. R.** are the only ones which may safely be ascribed to Joseph Charles Roettiers. A difficulty arises in connection with the signature *R. fils*, or **R.** *filius*, **R.** *f.*, and *Roettiers filius*. Guiffrey is of the opinion that before 1731, Joseph Charles, wishing to distinguish his works from those of his father, Joseph, signed thus, but that after 1731 he signed **I. C. R.** Advielle, on the contrary, thinks that this signature entirely belongs to Charles Norbert, who on a medal of 1770 signs: *C. N. Roettiers filius*.

Why should not George, Joseph Charles' elder brother, who was employed as Engraver at the Medal Mint, have also signed *R. filius*, as he began cutting dies when his father, Joseph, was still living? And, as Guiffrey remarks, Jacques R. might equally have signed *Roettiers filius*.

Medals signed by J. C. Roettiers: Battle of Almanza, 1707 (R⁄.; obv. by T. Bernard); — Peace of Utrecht, 1713 (R⁄.); — Louis XV., 1721; — Royal Academy of Surgery, 1731; — Academical Society of Surgery, 1748; — Battle of Rocoux, 1746 (R⁄.);

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— Peace of Aix-la-Chapelle concluded (℞.); — Conquests of Louis XIV. (signed : I. C. ROET. F.) ; — Ministry of Cardinal Fleury (signed : J. C. ROETTIERS F.); — Destruction by Fire of the city of Rennes (J. C. ROETTIERS F.) ; — Duchess of Orleans, the Regent's



Battle of Rocoux, 1746.

mother (Obv. N. R. ; ℞. J. C. ROETTIERS F.) ; — Institution of a Prize for Dramatic Art (J. C. ROETTIERS F.) ; — Bust of Fouquet de Belle-Isle (J. C. ROETTIERS F.) ; — Foundation of the new Church of Sainte-Geneviève (ROETTIERS F.) ; — Laureate bust of Louis XIV. (ROETTIERS F.); — Rebuilding of Rennes (I. C. R.) ; — Renewal



Stability of the Coinage.

of Louis XIII.'s Vow (I. C. R.); — Leopold, Duke of Lorraine, and his consort, Elizabeth Charlotte, 1718; — Duchess Elizabeth Charlotte, and Philip of Orleans, 1718; — Medal of the so-called "Régiment de la Calotte" (formerly described as a satirical medal of John Law) ; — Alliance with Sweden (J. C. R.); — Pacification of Corsica (J. C. R.); — Stability of the Coinage (J. C. R.); (℞. *illustrated*); — Prize Medal for Dramatic Art (J. C. R.) ; —

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Furnes taken by the French, 1744 (J. C. R.); — Mercury raising the city of Lyons (J. C. R.); — Campaign of Louis XV. in the South of the Low-Countries, 1745 (I. C. R.); — French Campaign in Italy, 1745 (J. C. R.); — Peace of Aix-la-Chapelle, 1748 (I. C. R.); — Visit of Louis XIV. to the Mint, 1719; — Le Régiment de la Calotte; — Coronation of Louis XV., 1722 (sev. var.); — Raising of an army of 60.000 men, 1726; — Academical Society of Surgery, 1731; — First Marriage of the Dauphin, 1745; — Conquests of Louis XV., 1745 (J. C. ROET. F.); — Assistance rendered to the Republic of Genoa, 1747; — Académie des Inscriptions, 1716 (*R. filius*); — Jetons of Emmerez, Caron, 1724, Baron, 1732, of the Faculty of Medicine; — Jetons: Franco-American, 1753 (J. C. R.); — Artillery, 1740; Chambre aux deniers, 1744; Fabrique de Saint-Roch, 1744; Parties casuelles, 1745; Galères, 1745; Maréchal de Belle-Isle, 1766; Duc de Penthièvre; and others of Angers, etc.; — La Veillée (J. C. ROETTIERS FEC.); — French Company of the West Indies, 1733 (J. C. ROETTIERS); — 49th Anniversary of Pieter Albert van der Parra, Governor-general of the Dutch Indies, 1763; — Fontenelle; — Fouquet, 1760; — Medal on the Peace with England (J. C. R.), etc. The types signed J. C. R. are all Reverses.

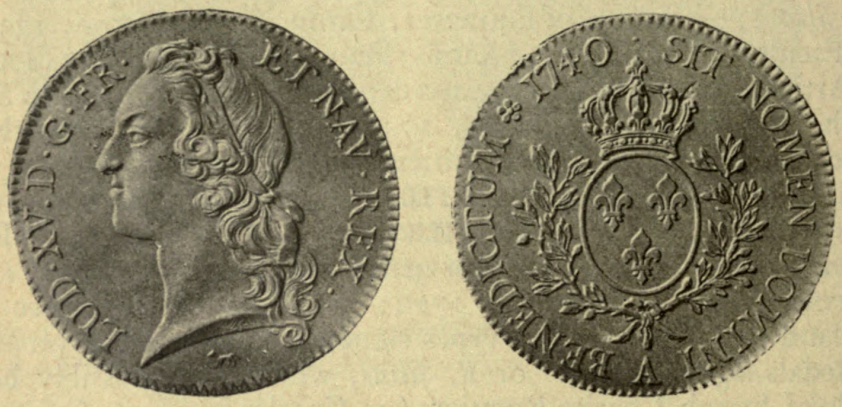
Medals signed: *R. fil.* or *R. filius*, which may possibly be the work of Joseph Charles Roettiers (or Charles Norbert, George, or James): Construction of a Lighthouse (*R. fil.*); — Congress of Soissons (*R. filius*); — Marriage of Louise-Elizabeth and Don Philip (*R. fil.*); — Birth of the Duke of Aquitaine (*R. filius*); — Birth of the Comte d'Artois (*R. filius f.*); — The family compact (*R. filius*); — Louis XIV'.s bust, laureate (*R. filius*); — Protection granted to Arts and Industries (*Roett. fil.*); — Building of the Place Saint-Sulpice (*Roettiers filius*); — Marriage of the Dauphin (*Roettiers filius f.*); — States of Languedoc (*Roettiers fil. f.*); — Bust of the Duchess of Orleans (*L. C. Roettiers f.*); — Capture of Port-Mahon, 1756 (*Roett. filius*); — Academy of Villafranca, 1742 (*J. C. Roettiers*); — Prize of Mechanics to Bouvier, 1734 (*J. C. Roettiers*); — Elizabeth Charlotte of Orleans, 1718 (*J. C. Roettiers*); — Action of St Cast, 1758 (R. FIL.); — Loss of Minorca, 1756, etc.

Chavignerie et Auvray give a list of the following exhibits made by Joseph Charles Roettiers at the Paris Salon: 1737. Portrait of Louis XV.; — Mgr. le Comte de Clermont; — Mgr. le Cardinal de Fleury; — The Turkish Ambassador; — Several Portraits and Reverses for medals; — 1753. Various medals intended for the Series of Louis XV.; — 1761. Various historical medals; — 1765. Six medals of the Princesses and Princes Gallitzin and Trubetskoï of Russia; — 1769. Bust of Louis XV.; — M. Bertex, statesman; — Prince Gallitzin; — The Triumph of Painting; — The Temptation of St. Anthony; — 1771. The Corsican Medal; — Two Marriage

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medals of the Dauphin; — Medal of the 'Port of La Rochelle', struck in honour of M. Gabriel Sénac; — Portrait-medal of Prince Alexis Gallitzin; — Jetons of Abbé Terray; M. le Thieullier; Public Notaries of Tours; M. de la Mouchetière, etc. But according to other writers, these medals were by Charles Norbert Roettiers (*q. v.*).

The Ecu au bandeau, first issued in 1740, and struck for many years until 1770, as well as the Petit écu of the same type bears Joseph Charles Roettier's signature *I. C R* on truncation of Louis XV.'s bust.



Louis XV., Ecu au bandeau, 1740.

The famous medallist J. C. Hedlinger made a Portrait-medal of the artist (*illustrated*).

Bibliography. — J. J. Guiffrey, *loc. cit.* — Advielle, *loc. cit.* — *Medallic Illustrations*, &c. — Chavignerie et Auvray, *op. cit.* — Krohn, *Thomsen Bronce-Medailler.* — C. Wyllys Betts, *American Colonial History illustrated by Contemporary Medals*, New York, 1894. — Van Loon, *Supplements.* — Blanchet, *op. cit.* — A. Barre, *loc. cit.* — A. Planchenault, *Jetons angevins*, Gazette num. française, 1900-1901. — Lepage, *Graveurs de monnaies et médailles des Ducs de Lorraine*, Nancy, 1875. — Jouin et Mazerolle, *Les Roettiers*, 1894. — R. H. Storer, *MS. Notes.*

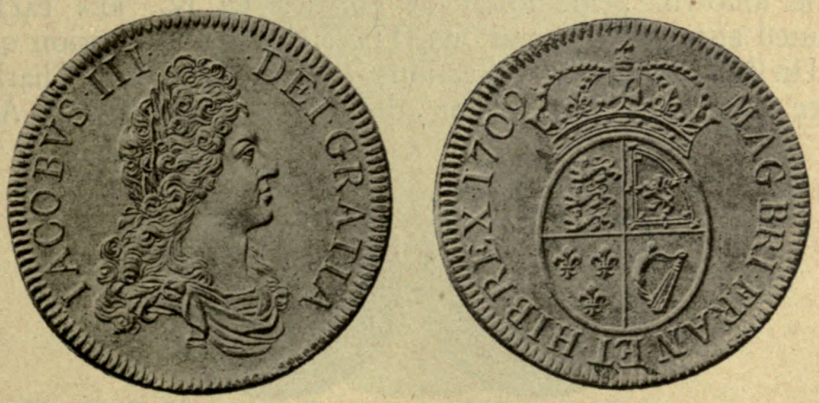
ROETTIERS DE LA BRETÊCHE (or **BERTAICHE**), **JOSEPH CHARLES** (*French.*). Second son of Georges Roettiers, and Marie Claude Hermant, born at Paris, 12. January 1722; Engraver (Graveur particulier) at the Paris Mint, from 1748 to 1759. He married in 1747 Marie-Anne Bonnin. The date of his death is not known (Rondot gives it as 1803), but during the French Revolution he was arrested on 5. Frimaire, an XI, for having in his possession silver forks and spoons on which the arms had not been effaced and a pocket-book containing notes on the King and the Constitution; he was however released on the following 21. Ventôse.

None of his productions are known, but he no doubt cut many of the dies for the small currency issued during his tenure of office.

Bibliography. — V. Advielle, *loc. cit.* — Rondot & H. De La Tour, *op. cit.* — Jouin et Mazerolle, *Les Roettiers*, 1894.

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ROETTIERS, NORBERT (*Flem.*). Third son of John Roettiers, and grandson of Philip Roettiers of Antwerp; was probably born at Antwerp (or London) in 1665 (Guiffrey gives the date as 1664, and Advielle, 1666). He was apprenticed to his father, with whom he worked at the Royal Mint, London, from about 1684. In 1690 he obtained, together with his brother James, the appointment of Assistant-engraver, in which capacity he acted until 1695, when he left England for France. There he attached himself to the Stuarts at St. Germain, and thanks to the protection and help of his uncle, Joseph Roettiers, then in high favour at Paris, he soon obtained employment at the French mint. On the death of Joseph Roettiers, in 1703, he was appointed Engraver-general of the French coins, a post which he retained until his own death, at Choisy-sur-Seine, 18. May 1727. He married twice, first, Elizabeth Isard, and secondly, Winifred Clarke, daughter of an Englishman living at St. Germain, and niece of the Duke of Marlborough. His eldest son, James (IV) Roettiers, born at St. Germain, became goldsmith to Louis XVI., and the Elder Pretender stood sponsor at his christening. Norbert Roettiers had been granted letters of naturalization in 1719, and in 1722 he became a member of the Académie royale de peinture et de sculpture, "He was ", says Mr. W. Wroth, "an ardent Jacobite, and, according to Walpole (*Anecdotes of painting*, II, 186), was suspected by persons with 'penetrating eyes' of having introduced a small satyr's head within the head of William III. on the English copper coinage of 1694. The existence of the satyr is more than doubtful, and, in any case, James, and not Norbert, Roettiers had the principal hand in the coinage".

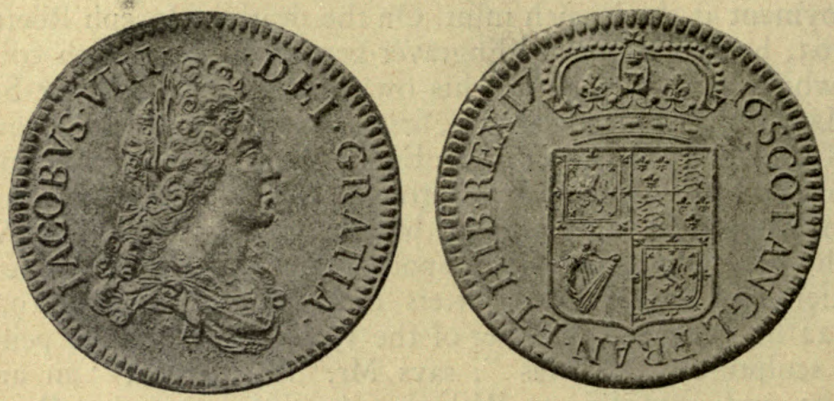


Pattern Crown of James III., 1709.

The elder Pretender appointed Norbert Roettiers "Engraver of the Mint", and the artist officially described himself as 'Graveur général des monnaies de France et d'Angleterre'. After his departure from England he executed a number of dies for coins, medals,

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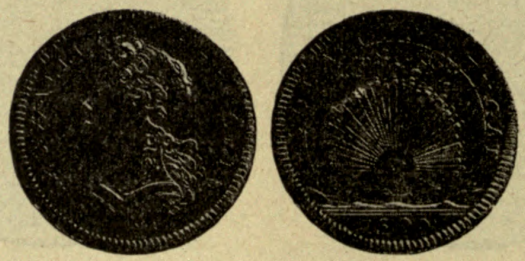
and medalets for the exiled Stuart family (1697-1720) and their adherents. In 1709 he made the English ' Crown-piece ', with the effigy and titles of James III. (*Numismatic Chronicle*, 1879, p. 135, Pl. v, 3 ; *illustrated*) and the Pattern Shilling, or Guinea, 1716 (*loc. cit.*, p. 136, Pl. v, 2). The Crown is unique (Brit. Museum) ; also the Scottish ' coins ' (1716) with the pretender's title of ' James VIII ' : Pattern Dollar, or Sixty-shilling piece (*loc. cit*, p. 137, Pl. v, 5 ; *illustrated*), and Pattern Shilling, or Quarter Dollar *loc. cit.*,



Pattern Dollar of James VIII., 1716.

p. 137, Pl. v, 4). The three last described patterns only exist in restrikes, from the dies cleaned and repaired by Matthew Young, in 1828.

Norbert Roettier's principal medals, all signed NR, N. R., or N. R. F., are the following : Memorial of Charles I. ; R/. REX PACIFICVS (executed after the Restoration). There is a lead impression of this medal in Dr S. Bousfield's collection ; — Portrait-medal of Charles I., uniface (probably dating from the beginning of Queen Anne's



Succession of Prince James, medalet, 1699.

reign) ; — James II. Military and Naval Reward, 1685 (possibly by James Roettiers) ; — Battle of La Hogue, 1692 ; R/. IGNIBVS IMPAR (either by James or Norbert Roettiers) ; — Portrait plaque of Queen Mary (*Med. Ill.*, II, $\frac{106}{333}$) ; — Death of Mary, 1694-5 (with James

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Roettiers); — Jeton of the Duke of Melfort, 1695 (?) (sev. var.); — Prince James, 1697; Rℒ. Ship in storm; — Prince James, 1697, medalet; — Prince James, 1697; Rℒ. Dove; — James II. and Prince James, 1699; medalets (sev. varieties; *Med. Ill.*, p. 203-5); — Portrait-medal of James II. and Prince James, busts conjoined; — Succession of Prince James, 1699; Rℒ. Sun rising (*illustrated*); —



James III., 1708.

Another; Rℒ. A cornucopiae; — Portrait-plaque of James II., uniface; — Succession of Prince James, 1701; obv. Busts conjoined of James II. and his Queen; Rℒ. Bust of Prince James (made about 1712); — Portrait-plaque of William III., uniface; — Portrait-



Bust of Princess Louisa, 1712.

plaque of Mary, uniface; — Memorial of William III., uniface Portrait-medallion; — Portrait-plaque of Pepys, the diarist (not signed, but in Norbert Roettiers's style); — Portrait-plaque of Queen Anne, uniface; — Portrait-plaque of the Duke of Marlborough,

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uniface ; — James III. (elder Pretender) protected by Louis XIV., 1704 ; — James III., Restoration of the Kingdom, 1708 ; Rℒ. Map of Great Britain and Ireland (4 or 5 varieties, *one illustrated*) ; — Another ; Rℒ. Inscription, THVLE—HIC VIR, etc. ; — James II. and James III., 1708, busts on either side ; N. R. on obv. ; ℳℛ on Rℒ) ; — Touch-pieces of James III. ; obv. Ship sailing ; Rℒ. St. Michael standing over Dragon (2 var.) ; — Claim of the Elder Pretender, 1710 ; Rℒ. Landscape with sheep feeding ; — James III. and Princess Louisa, 1712 (Rℒ. *illustrated*) ; — Other varieties of the same medal (*Med. Ill.*, p. 388-390, nos 241-243) ; — Medalet of James III. and Louisa, 1712 ; — Birth of Prince Charles, Young Pretender, December 1720 ; — Taking of Ghent, 1714 (N. R.) ; — Battle of Senef ; — Bust of the Duchess of Orleans (N. R.) ; — Recovery of Louis XIV., 1687 ; — French Mediation between Russia and Turkey, 1724 (Rℒ. *illustrated*) ; — The Duchess of Orleans, Princess



French Mediation between Russia and Turkey.

Palatine (obv. N.R. ; Rℒ. J.C.R.) ; — Prize medal of the Royal Academy of Painting and Sculpture ; — Jetons : Ph. Hecquet, 1713 ; — Louis XV. and Marie Leczinska ; — Gaspard Dodun, 1724 ; — Maximilian Emmanuel, elector of Bavaria, governor of the Low-Countries ; Homage of Namur, 1712 ; — Jeton with Max. Emmanuel's bust, 1713 (3 var.) ; — Portrait-medal, 1714, of same Elector ; Rℒ. Lion ; — Jetons of Jos. Clement, archbishop of Cologne, 1714, 1715 ; — Carlo Borromeo ; — Royal Academy of Surgery ; — Recovery of Louis XV., 1687.

Norbert Roettiers was entrusted by the elder Pretender with the preparation of Royal seals for England, Scotland, etc. from silver of disused toilet sets.

On his death, Norbert Roettiers was succeeded by Joseph Charles Roettiers, son of his predecessor, Joseph, as Engraver-general of the coins.

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Pinchart describes this artist's medals as "fort belles".

Bibliography. — W. Wroth, *Norbert Roettiers*, Dict. Nat. Biog., xlix, 100. — V. Advielle, *loc. cit.* — J. J. Guiffrey, *loc. cit.* — J. Vaillant, *Notes on N. Roettiers*, Revue de l'Art français, janvier 1885. — Richard A. Hoblyn, *Milled Scottish Coins*, Num. Chron., 1879, p. 108. — *Trésor de numismatique*, III, Pl. xl, xlii and xliii. — Chavignerie et Auvray, *op. cit.* — Jal, *op. cit.* — Cochran-Patrick, *Scottish Medals*, 1884. — *De Historiepenningen en Munten betrekking hebbende op het Stamhuis van Oranje-Nassau.* — Bolzenthal, *op. cit.* — *Medallic Illustr.*, &c. — H. A. Grueber, *Handbook*, &c. — Ruding, *op. cit.* — A. Barre, *loc. cit.* — *Catalogus der Nederlandsche Penningen*, &c. — E. Faivre, *op. cit.* — *Medaillen und Münzen des Gesammthauses Wittelsbach*, München, 1907. — Burns, *Coinage of Scotland*, II, 505. — R. H. Storer, *MS. Notes*.

ROETTIERS, PHILIP (I) (*Flem.*). Goldsmith and Engraver, born at Antwerp(?), 20. December 1596; died there in 1669; father of John Roettiers (1631-1703), Joseph (1635-1703), and Philip (1640-1718). He was descended from an ancient noble family; and his father, also named Philip, had married a niece of the Duke of Alba, viceroy of the Low-Countries. The portraits, full-length, of our artist's father and mother, were painted in form of *ex-votos* by Anthony Vandyck. The Archduke Albert, governor of the Netherlands, held the child at the baptismal font, and young Philip received an excellent education at the Antwerp Jesuits' College. He learned die-sinking and chasing, and made a name as a Goldsmith and possibly also as a Medallist. He was married on 24. January 1625 to Elizabeth Thermés. It is said that he lent money to the exiled Charles II. of England, who promised employment for his sons on the Restoration.

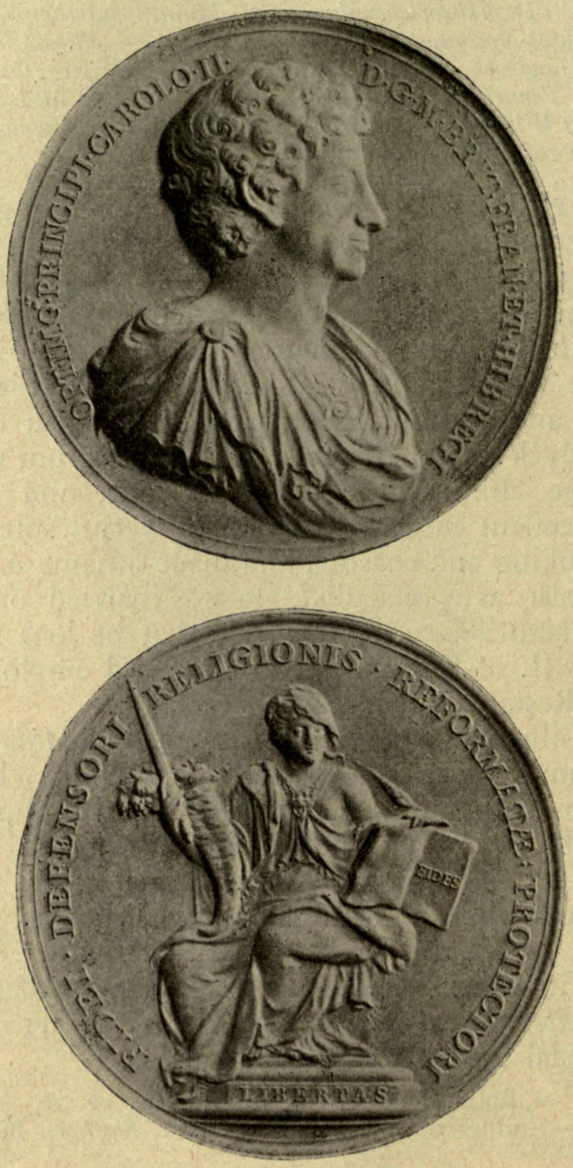
MM. Ch. Gilleman and A. Van Werweke (*Médailles gantoises*, Rev. belge num., 1902, p. 69) ascribe to Philip (I) Roettiers a medal of 1659, with busts of Louis XIV. and Philip IV. of Spain (reproduced, Pl. 1, 3), on the Conclusion of the Peace of the Pyrenees. On 17. November 1659, Meester Philip contracted to supply, not later than a fortnight after Christmas, 45 specimens in gold of this medal, and his sons stood guarantors. This medal is also described in Van Loon, II, p. 459, and in *Catalogus der Nederlandsche Gedenkpenningen*, I, n° 907. He is further said to have engraved a medal for Charles II. of England.

Bibliography. — Bolzenthal, *op. cit.* — Advielle, *op. cit.* — Jal, *op. cit.* — Kramm, *op. cit.* — Immerzeel, *op. cit.* — F. Alvin, *Roettiers*, Biog. Nat. de Belgique.

ROETTIERS, PHILIPPE (II) JACQUES JOSEPH (*Flem.*). Third son of Philip Roettiers and Elizabeth Thermés, was born at Antwerp, where he was christened on 13. September 1640; died in the same town in 1718. He was officially connected with the Royal Mint, London, as an Engraver from 1670 or before, to 1684, with a temporary absence from about 1673 to 1679. On 10. February 1674

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he married Jeanne Marie de Mangelaer, by whom he had two sons who followed the profession of medallists, Philip (III), and Francis. He appears to have been still in London on 3. November 1685, when Francis was born, although he was nominated Engraver-



Liberty of Conscience, 1672.

general of the coins of the Low-Countries on 4. December 1684. On 5. August 1686 he took the oath as Engraver of the Antwerp mint. He held the two posts simultaneously with a salary of 4000 livres, and was lodged at the government's expense. During

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his tenure of office in London, he was employed in the cutting of dies for the currency. Lord Braybrooke (editor of Pepy's diary) ascribes to him the innovation of the Britannia type on the Pattern Farthing of 1665, although its author is no doubt John Roettiers. He executed some interesting English medals : Charles II. and Catherine (1667); their busts on either side ; signed on obv. **P. R.** ; — State of Britain (1667) ; obv. Bust of Charles II. ; ℞. Sleeping lion ; signed : **P. R.** ; — Liberty of Conscience, 1672 ; obv. Bust of Charles II. ; signed : *Philip. Roti, F.* ; ℞. Liberty seated (*illustrated*); — Namur retaken, 1695 ; obv. Bust of the Elector of Bavaria ; signed : **PH. R.** ; — Peace of Ryswick, 1697 ; obv. Bust of Charles II. of Spain; signed **PH. R.** ; The Elector of Bavaria on horseback; signed **PH. R.** (medal executed for Ghent) ; — Another ; ℞. Military trophy ; signed **R.** ; — Another ; obv. The Elector of Bavaria closing the door of the Temple of Janus ; ℞. Peace in chariot, etc. ; signed **R.** : — Another ; similar obv. ; ℞. The young Electoral Prince leaning on gun ; signed : **R.**

Among the other medals engraved by Philip Roettiers I have come across the description of the following : 1679. Charles II. of Spain and his Queen, Marie Louise of Orleans (in ex. of obv. **PHILIPPVS**, and in ex. of ℞. **ROTTIERS**) ; — 1687. John Ferdinand, van Beughem, bishop of Antwerp (**P. ROTI**) ; — 1689. Charles II. and his second Queen Marie Anne of Neubourg (obv. **PH. R. F.** ; ℞. **P. R.**) ; — 1693. Maximilian Emmanuel, Elector of Bavaria, governor-general of the Low-Countries (**PH. R.**) ; — 1694. Leopold I. (**PH. R.**) ; — 1697. Peace of Ryswick ; — 1700. Accession of Philip V. to the Spanish throne (**PH. R.**) ; — 1701. Marriage of Philip V. ; obv. Bust of King ; ℞. Bust of Queen Marie Louise Gabrielle of Savoy ; signed on obv. : **PH. ROTTI. F.** (struck at the cost of the city of Ghent) ; — Medal of the city of Courtrai on the Marriage of Philip V. (**PH. R.**) ; — 1702. Medal of the city of Ghent struck in honour of Philip V. and his Queen (**ROETTIERS**) ; — Rejoicings at Brussels on the Accession of Philip V. ; — 1708. Charles VI., Emperor of Germany, and his consort, Elizabeth Christina of Brunswick-Wolfenbüttel (obv. *P. H. R.* ; ℞. **P. R.**) ; — 1716. Birth of Prince Leopold ; obv. Bust of Charles VI. ; signed : **PH. ROETTIERS. F.** ; ℞. Hercules and a nymph ; — Another, with different ℞. ; — Taking of Temesvar (1716) (**R.**) — 1717. Presentation Medals of Courtrai and Namur to Charles VI. ; — Victories over the Turks ; — 1717 and 1718 ; Numerous Jetons, and Religious Medals of the end of the seventeenth century and beginning of the eighteenth, variously signed : **PH. R.** ; **P. ROTI.** ; **P. R.** or only **R.**

To Philip (II) Roettiers Pinchart ascribes further some medals that are unsigned : 1689. Charles II. of Spain (℞. IN TE DOMINE

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SPERAVI); — 1695. Proclamation medal of William III. (obv. Victory; Rℒ. William III. on horseback; in background, view of the town and castle of Namur); — 1698. The five Sovereigns of Europe who laid claim to the succession of Charles II.; — 1700. Charles II., Portrait-medal, with arms on Rℒ.; — 1701. Spain offering the Crown to the Duke of Anjou; — 1702. Philip V.; Rℒ. Neptune; Jeton, with bust of Philip V. (signed : R.) — 1703. Charles III. and Elizabeth Christina (Proclamation medal of Ghent); — 1709. Siege of Tournay by the Allies; — 1712. Charles VI.; Occupation of Quesnay; — Charles II. of Spain and his consort Marie Anne, undated (Æ. 50 mill.); — Charles II., 1690; Rℒ Arms (signed : R.).

In 1712 Philip Roettiers prepared Patterns for a new coinage of Patacons, and other currency, but in 1718 we find the name of his son Philip already mentioned in connection with the engraving of dies for the Antwerp Mint.

M. Alphonse de Witte has described a number of Flemish Jetons by Philippe Roettiers (*Le jeton dans les Comptes des Maîtres des Monnaies du duché de Brabant*, Tijdschrift voor Munt-en Penningkunde, VI, 21 sqq.).

M. Alvin states : " Philippe Roettiers était, il faut l'avouer, un graveur très médiocre. Il exécuta, dit Pinchart, dans les années 1679 à 1717, une importante série de médailles dans lesquelles la décadence de l'art est très marquée : le dessin y est maniéré et manque à la fois d'élégance et de correction ; le modelé des chairs laisse particulièrement à désirer. "

BIBLIOGRAPHY. — V. Advielle, *op. cit.* — A. Pinchart, *Histoire de la gravure des Médailles en Belgique*, 1870. — Rondot et De La Tour, *op. cit.* — Bolzenthal, *op. cit.* — Hawkins, ed. Franks and Grueber, *Medallic Illustrations*, &c. — Ruding, *op. cit.* — Piot, *Catalogue de Coins, Poinçons*, &c. — Chavignerie et Auvray, *op. cit.* — Van Loon, *Beschrijving van Nederlandsche Historie-Penningen*, Supplements I—X, Amsterdam, 1822. — Gilleman et Van Werweke, *Médailles gantoises*, 1902. — Immerzeel, *op. cit.* — Kramm, *op. cit.* — F. Alvin, *Document inédit relatif à Philippe Roëttiers, graveur général des monnaies des Pays-Bas et médailles inédites de cet artiste (1640-1718)*, Gazette numismatique, 1504, p. 153 s.

GENEALOGY OF PHILIP (II) ROETTIERS

(1640-1718)

PHILIP (III) († 1732)	FRANÇOIS (1685-1742)	Jacques	N.

Philippe Roettiers was naturalized a Frenchman in 1674.

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ROETTIERS, PHILIPPE (III) LOUIS (*Flem.*). Son of Philippe (II) Roettiers; born at Antwerp (?); his father's successor as Engraver-general of the coins of the Low-Countries, and Engraver to the Antwerp Mint, from 1719 to 1732, died, without issue, at Antwerp, probably in 1732. His second cousin, James (II) was appointed to fill his place, which he did from 1733 to 1772.

Pinchart ascribes to Philippe (II) Roettiers the following medals: 1714. Charles VI.; Presentation medal of the Castellany of Courtrai; signed on obv. **PH. ROETT. IUN, F.**; — Peace of Rastadt (Stroehlin Collection); — 1716. Charles VI., Presentation medal of the Castellany of Franc (de Bruges); — Medal of the Brussels Academy; with bust of Charles VI; signed: **PH. ROETTIERS. F. F.**; — 1717. Presentation Medal of Ghent to Charles VI.; signed: **PH. ROETT. IUN. F.**); — 1719. Peace in the Low-Countries (**R.**); — 1720. Charles VI., Presentation-medal of the Castellany of Ypres; signed: **PH. ROETTIERS**; — Another, of Tournay; signed: **PH. ROETTIERS**; — 1725. Charles VI. and Philip V.; Peace of Vienna; signed: **PH R**, etc.

BIBLIOGRAPHY. — Pinchart, *op. cit.* — Van Loon, *Supplements*, 1-10. — Köhler, *Münzbelustigungen*. — Gilleman and Van Werweke, *Médailles gantoises*, 1902. — Immerzeel, *op. cit.* — Kramm, *op. cit.*

ROEVER, A. N. DE (*Dutch*). Seal-engraver and Medallist at Amsterdam, during the first half of the nineteenth century. His productions are all of local interest only.

ROFF, LETA R. (*Brit.*). Contemporary Sculptor, residing in London, by whom I have seen at the Royal Academy Exhibition of 1906 a Portrait-medallion of John Ebenezer Roff.

ROFFIN, NICOLAS (*French*). Die-sinker at Toulouse, *circ.* 1553. Schlickeysen mentions this Engraver's name, but it is not given by either Mazerolle or Rondot.

ROG. *Vide* **MICHAEL ROEG** *supra*.

ROGAT, EMILE (*French*). Sculptor, Medallist, and Coin-engraver of the first half of the nineteenth century, born in Paris, in 1770, where he died about 1850.

His medallic productions are mostly comprised between 1815 and 1853, and during that period he made, according to Chavignerie et Auvray, the following exhibits at the Paris Salon: 1831. A Frame containing several Medallions, and a medal of Napoleon I.; — Head of Christ, after Leonardo da Vinci; — 1833. Frames containing several Portraits, and the models of Gohier and Rouget de Lisle, after medallions by David d'Angers; — 1834. A Frame containing Portrait-medals of Rouget de Lisle, Boulay de la Meurthe, and several Medallions; — 1835. Portrait of M. G***,

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bronze bust: — Frame containing a model of the Portrait-medal of M. Salverte, and two Portrait-medallions of Ladies; — 1837. Bust



Pattern. 100 Francs, 1831.

of a Man, plaster; — Portrait-medallion and cliché of a medal of Audry de Puyraveau; — Medal and Medallion with portrait of Hahnemann; — Portrait-medallion of Chasseriaud, advocate of Rochefort; — 1845. Fourteen clichés of medals amongst which a Portrait of Jacquard, of Lyons. — 1849. Five Medallions, of which two are models for the Coinage Competition; — Nine Portrait-medals, and a bronze Medallion executed in commission for the Paris Mint.

Among this Engraver's Pattern for coins I know of the following: FRANCE. Louis Philippe I., 100 Francs, 1831 (*illustrated*); — 5 Francs, 1831 — Second Republic, 1848. 20 Francs; 5 Francs; 10 Centimes (3 types); — 5 Francs, with head of Liberty in Phrygian cap. — MONACO. Honoré V., 40, and 20 Francs, 1838; 5 Francs, 1837; 2 and 1 Francs, 1838; $\frac{1}{2}$, and $\frac{1}{4}$ Francs, 1838. Décime, and cinq Centimes, 1838 (all signed: **E. ROGAT**).

The following medals bear Rogat's signature. — He executed several pieces for the Napoleonic series and also for the Durand series. — Henry VIII. of England, 1845; — Dr William Harvey (intended for Durand's series, but rejected, Binfield's medal being accepted); — William III. of England, 1844; — William Penn, 1844; — Joseph Addison, 1823; — Visit of the French National Guards to London, Sept. 1848; — Medal of the Cercle britannique at Paris, about 1834 (with jugate heads of Washington, Kosciusko, and Lafayette); — Battle of Waterloo, 1815 (struck after 1830); — Claude Joseph Rouget de Lisle, author of the 'Marseillaise', 1833 — Antonio Maria Gasparo Sacchini, composer (1734-1786), 1823; — Jean Baptiste Louis Gresset, Inauguration of his Monument at Amiens,

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1851; — Immanuel Kant, 1825; — René Descartes, 1846; — Commemorative medal of the three Revolutions of 1789, 1830 and 1848 (struck at the Paris Mint, 1848); — Military Fête at Paris, 20. April 1848 (2 var.); — Revolution of February 1848. — Leonardo da Vinci; — Chambre des entrepreneurs de Maçonnerie, octagonal jeton, 1810; — Anthony Thouret, statesman, 1851; — Andry de Puyraveau, 1835; — Alexandre Bixio, 1848; — Armand Carrel, 1825; — A. N. Collet, composer, 1851; — Louis Marie de Corménin, 1842; - - J. F. Dupont, advocate, 1837; — C. Guillaume Etienne, 1835; — E. J. C. Garnier-Pagès, 1846; — L. J. Gohier, président of the Directoire, 1836; — Dr S. Hahnemann, 1836; — Prize Medal for medicine, with head of Hippocrates; — Joseph Marie Jacquard, 1843; — Mehemet-Ali, viceroy of Egypt, 1840; — I. Taylor, 1849; — Tycho Brahé, astronomer, 1825; — Prize Medal, with head of the French Republic (dies at the Paris Mint); — Rℒ. of Mining jeton of the Société anonyme des Houillères de Layon et Loire, 1849; — L. Galvani; — Eugène Sue, 1846; — M. Brezin, Hospital, Garches, St. Cloud, 1834; — Eugène Sue, 1850; — Hippocrates; — Vaccination Medal (French Republic); — Cholera at Châteauroux, 1832; — Cholera at Paris, 1832; — Third Anniversary of the 1830 Revolution, 1833; — Marshal Ney, 1832; — Protest of Napoleon I. against his exile at St. Helena, 1815; etc.

Bibliography. — Chavignerie et Auvray, *op. cit.* — Bolzenthal, *op. cit.* — Hawkins, ed. Franks and Grueber, *Medallic Illustrations*, &c. — Weber, *op. cit.* — De Saulcy, *Souvenirs numismatiques de la Révolution de 1848.* — Florange, *Jetons des Mines*, &c. — *Mitth. des Klubs*, &c. 1901, 1902, 1909. — Brichaut and Van Peteghem, *op. cit.*

ROGEL, HANS (*Germ.*). Modeller and Engraver (*Formschneider*) of the second half of the sixteenth century, who flourished at Augsburg, where he died in 1592. Bolzenthal states that he executed numerous models for the goldsmiths of that town, which boasted, about that time, of such clever masters as David Attemstetter, Christoph Abbt, Mathias Fend, Balduin Drentwett, Elias Waldvogel, and others.

Bibliography. — Bolzenthal, *op. cit.*

ROGEN, OTTO (*Germ.*). Mint-warden at Nuremberg, 1444.

ROGER, CORNEILLE (*French*). Goldsmith, and Medallist, who in 1617 supplied gold medals with bust of Louis XII., intended for presentation to the Royal bodyguard.

Bibliography. — Mazerolle, *op. cit.*, I. cxlvii. — A. de Marsy, *Rev. belge num.*, 1888, p. 174.

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ROGER, LAPINE (*Brit.*). Master of the Mints of London and Canterbury, in conjunction with John de Pontoyse, *anni* 6-8 of Edward II. (1313-1315); alone, *anni* 8-10 (1315-1317) but with Stephen Week as his *locum tenens* at Canterbury in 1316; and again, *anni* 12-17 (1319-1326). His official title in the Mint account for the latter period is : *Magister Monete monetand. in Cambiis London' and Cant.* Under Edward III., *anno* 3 (1330) his name occurs as Warden for the Exchange at Canterbury, and previous to his Mintmastership, he had held the office of Assayer to the Mint.

Bibliography. — Ruding, *op. cit.*

ROGER, SIMON (*French*). Mint-engraver at Dijon, appointed on 22. May 1690, and in office until 1720. He was born, 27. February 1654, and worked as an Engraver from about 1681. His predecessor at Dijon was Guillaume Ménestrier, 1688-1690.

Bibliography. — Rondot, *op. cit.*, p. 422.

ROGERS, RICHARD (*Brit.*). Comptroller of His Majesty's Mint in 1602, and a goldsmith by profession.

ROGER-BLOCHE, PAUL (*French*). Contemporary Sculptor, born at Paris; pupil of Cavelier, and Barrias. By him is a Plaquette, executed in commission for the 'Société des Amis de la Médaille' in 1906, representing Soldiers on the march.

ROGET, GUILLERME (*Swiss*). Mint-master at Cornavin, Geneva, under the Duke of Savoy, Philibert II., *circ.* 1504.

ROGGE, GERHARD (*Germ.*). Mint-master and Engraver at Danzig, 1639-1656, and at Thorn, 1645-1648. His initials **G. R.** occur on the coinage. He also engraved some medals.

Bibliography. — Bolzenthal, *op. cit.* — Kirmis, *Handbuch zur polnischen Münzkunde*, 1892. — C. B. Lengnich, *Nachrichten zur Bücher- und Münzkunde*, Danzig, 1780, 1782.

ROGIER, JEAN (*French*). Mint-master at Saint-Lô, 1524.

ROGLIO, TOMMASO (*Ital.*). Medallist of the last quarter of the sixteenth century, who also worked as Mint-engraver at Passerano in Piedmont. His initials **T. R.** occur on a Portrait-medal of U. Aldrovandi, a physician of Bologna.

ROGUET, LOUIS (*French*). Sculptor, born at Saint-Junien (Haute-Vienne), 24 December 1824; died at Rome in 1850. By him are also Portrait-medallions. One of M. Albin Bimbenet was exhibited at the Salon of 1851.

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ROGUIN, JEAN (*French*). Goldsmith, and Mint-engraver at Tours, 1590.

ROHAULT ET MUZARD (*French*). Issuers of Patterns for Coins, 1843, reproduced in Dewamin, Pl. 57, nos 10 and 11. They were Die-sinkers, established in Rue de Buffault, 12, Paris. The Patterns were engraved by Thonnelier.

ROHLEDER, LEONHARD (*Germ.*). Medallist, and Warden of the Nuremberg Mint, in 1639; appointed Warden of the District of Lower Franconia, in 1665; died 1666.

Will, *Nürnbergische Münzbelustigungen*, Pl. 1, 168 reproduces a medal by this artist, whom Ammon calls Rohlederer.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Heller, *op. cit.* — Lori, III, 8. — Gebert, *op. cit.*

ROHT, A. (*Germ.*). Modeller in wax of the early part of the eighteenth century. His signature : *A. Roht* occurs on a Portrait-medallion of Frederick I., first king of Prussia. This medallion is in the Berlin Museum.

BIBLIOGRAPHY. — J. Menadier, *op. cit.*, no 206.

ROIEYRE *Vide* **ROYERE** *infra*.

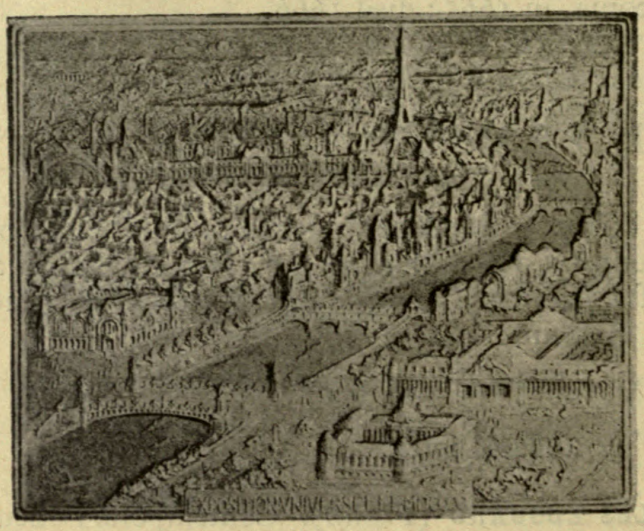
ROINÉ, JULES ÉDOUARD (*French*). Contemporary Sculptor and Medallist, born at Nantes (Loire-Inférieure), 24. October 1857; pupil of Chantron at Mantes; came to Paris in 1877, where he studied under Morice. In 1886 he went to New York, and was employed there to decorate the new Law Courts, various Theatres, and Churches; made the Bas-reliefs of the Grant Monument, Brooklyn Arch, Vanderbilt Mansion, Pittsburg Monument, &c. For five years he was Professor of modelling at the Trade Mechanical School, New York.

The artist returned to Paris in 1894 and exhibited for the first time in 1895 at the Salon of the Société des Artistes français. He obtained a Mention honorable in 1897, for a Plaquette in bronze: Glorification de la Ville de Nantes, and a statuette in plaster: Perseus petrifying Atlas; in 1898 a Medal of the second Class, for a frame of Medals and several statuettes; in 1900 a Medal of the first Class, and a gold Medal of the Universal Exhibition of the same year.

Among his principal works are: Silver Tray, Ceres, (belonging to the Ministère de l'Agriculture); — Silver Vase, Paix et Travail (acquired by the State; in the Luxemburg Museum); — Portrait of the artist's daughter; — Daphnis and Chloe, medal; — Hygiaea,

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medal; — Commemorative plaquette of the Universal Exhibition, 1900 (*illustrated*). In commission for the Société des amis de la médaille française; obv. after a drawing by A. Besnard; — Medal for the New York Architectural League; — Dieu protège la France; — Mon père et ma mère; — Ma fille; — M. J. C***; — 1901. Marseillaise; — Bénédicité; — Ste Geneviève; — Honneur et Patrie; — Fiançailles; — 1902. Mlle D***; — MM. J. & P. D***; — Medal of the Ligue des Droits de l'homme; — Inauguration of



Plaquette, Paris Universal Exhibition, 1900 (R.)

Popular French Universities; — Médaille de naissance; — Christening medal; — Virgin; — La Terre à sa toilette; — Floréal; — Psyche and Cupid; — Music; — 1903. Medals and Plaquettes; — 1904. Venise; — Divine Love; — 1907. Ceres, agricultural prize medal; — American Laryngological, Rhinological, and Otological Society, 13th annual meeting, 1907 (dies made by Deitsch Brothers; signed: **J. E. ROINÉ | FECIT.**); — 1908. Ceres; — Agriculture; — Abraham Lincoln; — Centennial medal, 1909 (*Amer. Journ. of Numismatics*, XLIII, Pl. 5).

A recent writer describes Roiné's work "d'une composition abondante, aisée, pleine de verve, d'un dessin libre sans embarras devant les difficultés, dans le style des décorations du XVIIe siècle".

BIBLIOGRAPHY. — *Information kindly supplied by the artist.* — *Catalogues du Salon*, 1895-1904. — R Marx, *Médailleurs français contemporains.* — *Art et Décoration*, 1899, II. — Dr J.-H. de Dompierre de Chaufepié, *op. cit.* — *Gazette num. française*, 1898, p. 284; 1900, p. 430.

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ROISIN, LAMBERT DE (*Belg.*). Medallist of the first half of the nineteenth century, born at Namur, 24. June 1808. His first production of note was a Plaque representing the Almighty separating Light from Darkness, which he exhibited at Brussels in 1833. In 1847 he took part in the monetary competition, and obtained a reward of 100 Francs for his Pattern Five Franc piece. There are three medals known by him of 1844, and also the following : Presentation medal to Baron d'Huart, 1847; — François Gérard Pirson, 1848; — Agricultural Prize Medal of Namur, with bust of Leopold I., 1848; — Provincial Exhibition of Namur, 1849; — François Joseph Cornet, 1852, &c.

His signature is : **LAMBERT F.**

Vide **LAMBERT DE ROISIN**, Vol. III, p. 282.

ROIZE, JACQUES DE. Also **ROAIRE** *q. v. supra*. Goldsmith and Medallist at Troyes, *circ.* 1520-1571.

ROKESLEY, GREGORY DE (*Brit.*). A celebrated goldsmith, who lived in the Old Change, about 1275. In the third year of Edward I. (1275), he was Chief Assay Master of all the king's mints throughout England, and Keeper of the king's exchange in London. In 1282 he was Master of the London Mint, and somewhat later, 1291, Warden of the Canterbury Mint.

He was Sheriff in 1271, and eight times Mayor between 1275 and 1285.

Chaffers (*Gilda Aurifabrorum*, p. 27) states : " In the 8th year of Edward I. (1279), the value of the coins had become so deteriorated by clipping, that a new standard of value was established, and a new coinage issued, which was conducted by an agreement with William de Turnemire of Marseilles; Groats and Half-groats were made as well as Sterlings or Pennies. The pound of Esterling money was to contain 12 ounces, to wit, fine silver, such as was then made into foil, and commonly called " Silver of Guthurons Lane ", viz. 11 oz. 2 $\frac{1}{4}$ dwt. The dies for this new money were delivered to Gregory de Rokesley on the 27th May 1280".

Gregory de Rokesley was buried in Christ's Church, Newgate Street (1291).

BIBLIOGRAPHY. — Ruding, *op. cit.* — Chaffers, *op. cit.*

ROKOSOWSKI, JACOB (*Pol.*). Treasurer to the Crown of Poland, 1580. His initials occur on the coinage.

ROLAND, NICOLAS (*French*). Général des Monnaies, 1575.

ROLANDIN (*Flem.*). Mint-master at Bar, 1321.

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ROLARD, FRANÇOIS LAURENT (*French*). Contemporary Sculptor, born at Paris; pupil of Jouffroy and Crauk; obtained a Silver medal at the Paris Universal Exhibition, 1900. Amongst his medallic works, I only know: 1901. Portrait-plaquette of Gustave Raulin, architect of the salle des fêtes at the Paris Universal Exhibition of 1900; Rℒ. View of the great Hall; — 1901. M. Parck; — Mme Paulin; — M. Schwartz, etc.

Chavignerie et Auvray give a list of his works in sculpture between 1867 and 1882.

Bibliography. — *Catalogues du Salon*, 1883-1906.

ROLL, GORIN (*Swiss*). Mint-master at Lucerne, 1528-1532; 1535-1539; and 1541-1543. He was still living in 1545.

ROLL, WOLFGANG (*Austr.*). Goldsmith and Engraver of Kremnitz; appointed Master of the Joachimsthal Mint, 2. July 1543; then transferred to Kremnitz, 1544-1550. In 1551 we find him in Vienna as Goldsmith to the Court and Mint-engraver. Privy mark, crescent moon. He was still in office at the end of November 1586, when he received fresh instructions regarding the Hungarian coinage.

His mint-mark occurs on Joachimsthaler and Half-Thaler of Ferdinand (1542-1544) and also on medals of a religious character. The following, however, although ascribed to Wolf Roll, do not bear his distinctive symbol: Obv. The Paschal Supper; Rℒ. Christ and his disciples at the Holy Supper, 1534; — Obv. The Brazen Serpent; Rℒ. Christ on the cross; — Portrait-medal of Mary of Hungary; — Memorial medal of King Louis of Hungary, slain at the battle of Mohacz (Fiala, *Beschreibung*, etc., nos 984, 985, 4294, 4295).

Bibliography. — Fiala, *op. cit.* — *Num. Zeitschrift*, 1890, p. 208. — C. Oesterreicher, *Regesten aus J. Newald's Publicationen über österreichische Münzprägungen.*

ROLLES (or **ROLLOS**), **JOHN** (*Brit.*). Mint-engraver, and Chief-engraver of the Seals, appointed in 1729, in succession to John Roos. "The latter's accounts for seals of George II. in 1729 reached the grand total of £. 1408. 3 *s.* 8 *d.* Of this sum, the officers of the mint struck off £. 20 for overcharge for the seal for South Carolina. The account included seals for England and Ireland, and also for the Plantations of America. The amount for Plantation seals came to £. 349. 13 *s.* 3 *d.*, which was paid out of the Virginia quit rents. The silver seal for New Jersey was lost in transit by shipwreck, and in the following year Rolles engraved a new one at a cost of £. 13. 14 *s.* 6 *d.* for workmanship."

Bibliography. — Ruding, *op. cit.* — Bloom, *English Seals*, 1906.

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ROLLIN, LUDWIG (*Germ.*). Mint-master at Cassel, 1724-1744.

ROMAN EMPERORS, MEDALLIST OF (*Ital.*). Armand describes under the name of ' Médailleur aux empereurs romains ' medallions with portraits of the Emperors Nero, Trajan, and Antoninus Pius with Faustina Senior. There is probably a larger series, but only the three mentioned have as yet been discovered. They date from the end of the fifteenth century.

BIBLIOGRAPHY. — Armand, *Médailleurs italiens*, I, 100.

ROMANELLI, GASPARE (*Ital.*). Goldsmith and Medallist of Aquila, son of the goldsmith Bartolomeo Romanelli, and brother of Raffaele, who practised the art also. According to Milanesi, was working at Florence about 1560 to 1580. By him are: Antonio Francesco Doni, Florentine writer (1513-† 1574); 52 mill.; ℞. Sphere within wreath; — Pietro Vettori; signed: **G. R. F.**; obv. Bust to l.; ℞. CONCEDAT . LAVREA . LINGVÆ. The dispute between Neptune and Minerva; ex.: CIↃ . IC . LXXX; 40 mill.

The Doni medal is attested by Doni's letter of thanks to the artist.

Heiss attributes to the same artist the other known medals of Pietro Vettori: (a). ℞. LABOR . OMNIA. Olive-branch: 44 mill.; — (b) Another, with AN LXIX instead of LXXIX on obv.; 43 mill.; — (c). INVENTRIX . OLEÆ . ET . ALTRIX . INGENIORV. Minerva; 40 mill.; — (d). SI . MIHI . SVSCEPTVM. Minerva; 45 mill. These medals allude to Vettori's work entitled: Lodi e coltivazione degli Olivi".

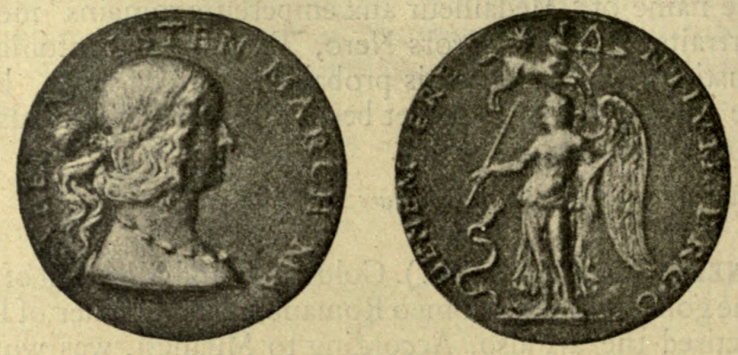
BIBLIOGRAPHY. — Armand, *op. cit.*, III, 103. — Heiss, *op. cit.* — Supino, *op. cit.* — C. von Fabriczy, *op. cit.*, Engl. ed., p. 182. — Giovanni Pansa, *Masello Cinelli di Sulmona e Gasparo Romanelli dell' Aquila*, Teramo, 1907. — Cicognara, *Stor. della scoltura*, etc.

ROMANO, GIANCRISTOFORO (*Ital.*). Sculptor, Goldsmith, Medallist and Gem-engraver of the last four decades of the fifteenth century and early part of the sixteenth, *circ.* 1465-1512.

"Strongly influenced by l'Antico", says Herr von Fabriczy, "but surpassing him in almost every respect, appears an artist whom, in spite of his foreign origin, we must rank here, since the most important part of his career belongs to Milan and Mantua. Giancristoforo Romano represents in the third generation a family of artists, which, in his grandfather, Pippo Gante at Pisa, and in his father Isaia of Pisa in Rome, had furnished distinguished masters of sculpture. From 1491 to 1497 we find Giancristoforo occupied with important works of plastic art at the Court of Milan, from that time until the end of 1505 in Mantua, where in 1498 he made the medal

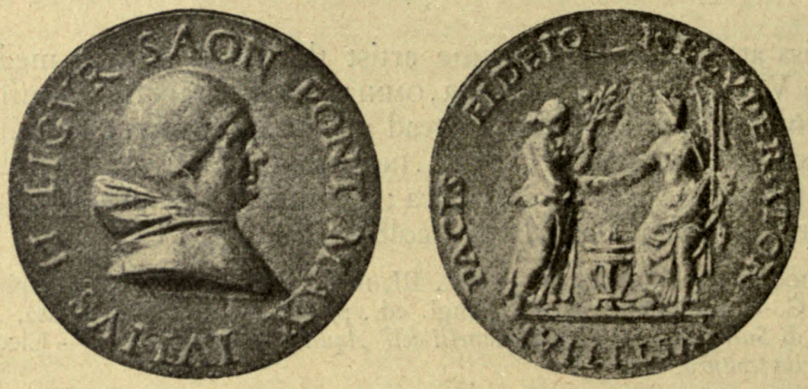
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of the Marchioness Isabella, his particular patroness[1]. Recalled by Pope Julius II. to his native city, he designed there the Pope's



Isabella d'Este.

medal, in 1506; also, in the following year at Naples, that of Isabella of Aragon, widow of Giangaleazzo Maria Sforza who had



Pope Julius II.

been dethroned by Lodovico Il Moro. After a passing sojourn at the Court of Urbino, where — accomplished courtier that he was

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1. "Thanks to the sympathetic personality of the Marchioness, honoured throughout Italy, as well as to the excellence of the medal as an artistic achievement, it became so popular and was so much sought after that in 1505 Giancristoforo was obliged to issue a replica — the only instance known to us of an artist personally supervising a second edition of a medal. It deviates in a few features — the aquiline nose, the slightly projecting lower lip, the different necklace, the sharply defined edge of the bodice — from the original treatment, as is clearly evident from the example (in a gold frame set with jewels) in the Cabinet of Vienna. The reverse remained entirely unaltered in the replica."

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— he won all hearts, especially by his musical and poetic endowments, he was entrusted in 1509 with the position of architect of the Cathedral at Loreto, where he died in the course of three years in the prime of life, a victim of the terrible disease which had been brought to Italy by the army of Charles VIII.



Lucrezia Borgia.

" A document only recently discovered has shown the master to be the author of the three medals already mentioned. All three are inspired with a grace hitherto unknown in works of the kind — even the " Papa terribile " has acquired an expression of fatherly

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bonhomie in Romano's presentation. The relief is, at the same time, modelled with unusual delicacy, even a little affected nicety is not disdained : for example, the veil, which reveals rather than hides the features of Duchess Isabella, which the contemporary letter already mentioned extols as " cosa molto artificiosa. " The allegories of the reverses, in their carefully thought out composition, breathing throughout the keenest sense of beauty both in motive and form,



Enlargement of Uniface Portrait-medallion of Lucrezia Borgia (60 mill.).

are likewise jewels of their kind : inspired in both respects by the antique, they nevertheless forfeit nothing of their attractive individual cachet. The proudly standing goddess of Victory of the Gonzaga medal, with her draperies flowing round her ; the indescribably graceful seated nude maiden on the Aragon medal, a marvel of expression and modelling on so small a scale ; Peace and Faith joining hands in alliance over the sacrificial fire on the medal of Julius — all are perfectly finished pictures. With entire justice does the witness already mentioned say that they "ad judicio di

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ogni intelligente alli boni antichi se possono comparar", since not only in motive, but in their innermost being they breathe the spirit of the antique. True, their composition has been dictated by an entirely different principle from the realism which in Pisano appeals to us with elemental power. We already stand confronted with the Cinquecento view of the world and art!

"Besides these three undoubted pieces, some others have been quite recently added to the number of his works. Hitherto they had been attributed to an anonymous artist (or even, without any justification, to the Florentine painter, Filippino Lippi). On the ground of their great similarity in style, the time and place of their origin, the ties of relationship or friendship which existed between the persons depicted, W. Bode has recognised the hand of Giancristoforo Romano in the medals of Alfonso I. of Este and of his wife, Lucrezia Borgia, as well as in those of the otherwise unknown Jacopa Correggio, Maddalena de' Rossi and F. Francina. The medals of the Este couple were made in the year 1503, while one of the three redactions of the medal of Lucrezia, deviating by some slight alterations from the original, is not earlier than 1505. The assumption that the artist made the former in Mantua, the latter when passing through Ferrara on his way to Rome, has every show of probability, since Alfonso and his wife were brother and sister-in-law of the artist's patroness, Isabella Gonzaga. It is likewise known that the families of the Correggio and Rossi of Parma were related or on friendly terms with the Gonzaga and Este. Decisive, however, is the criterion of style. The medals of Jacopa and Maddalena still retain much of the character of L'Antico — in the latter his realistic force, in the former the delight in emphasising the ornament in costume and headdress (see his Balzo medal); while in grace and delicacy of modelling both medals far surpass the earlier artist's skill. Now the portraits of Lucrezia have so much in common with those of Isabella Gonzaga both in style and arrangement, and that of Alfonso, more especially in its soft modelling, so vividly recalls the portrait on the medal of Julius, that the attribution of the pieces to the same hand seems almost irrefutable. It is true that the perfectly charming representation of captive Cupid on the reverse of one of the medals of Lucrezia seems, in its free pictorial composition, to contrast with the severe plastic manner of the pieces certainly made by Giancristoforo Romano. Nevertheless it is more nearly approached by the earlier redaction of the Cupid scene on the Correggio and Rossi medals, and it is by no means inexplicable that the scene should be developed later in a more picturesque form. Above all, however, it is the same spirit of exquisite grace and deep sense of beauty that connects the fettered Cupid with the allegories of the undoubted pieces. Not without reason has so

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accomplished a judge as Friedländer pronounced the medal adorned by this scene "one of the most beautiful, most charming, and most rare".

"In addition to these pieces, restored to our master by Bode, we are inclined to ascribe to him the medal of the youthful Cardinal Domenico Grimani. Hitherto it has been regarded as a work of the Venetian medallist Vittore Gambello, probably on the sole ground that Gambello made a medal of the same personage in more advanced years, on the reverse of which the composition of the type of the earlier medal was copied exactly. In style, however, the two pieces are worlds apart! While the latter may be classed with Gambello's other works, the former shows many points of similarity with the medals of Giancristoforo, even to the form of the letters and the peculiarity that the letters on the reverse are smaller and thicker



Jacopa Correggio.

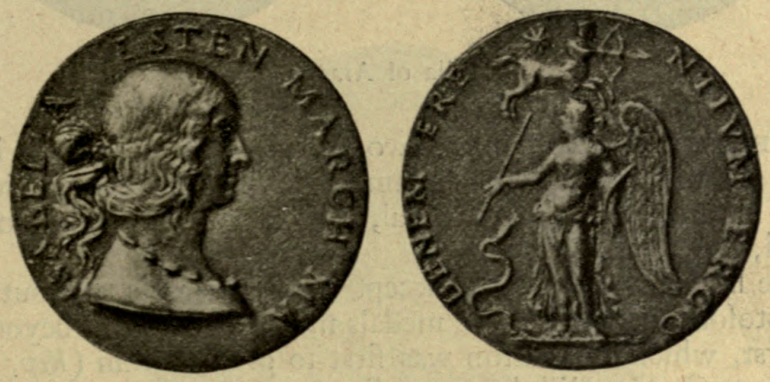
than those on the obverse. Moreover, the subject on the reverse, Theology and Philosophy, symbolized by two female figures, most strikingly corresponds, both in composition and outline, with those on the other medals of the master, but has not the smallest resemblance to Gambello's style, as a comparison between this and the repetition of the same composition on his Grimani medal clearly shows. Since Giancristoforo's medal represents Grimani, who became cardinal in 1493 at the age of thirty, as at the most thirty-five years of age, it must have been made during the artist's Mantuan period, while on some chance visit to Venice, where the Cardinal may also have been accidentally at the time. That, however, his later medal, which represents him at the age of fifty to fifty-five, repeats the design on the reverse of the earlier piece was perhaps due to some

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express wish of the sitter. According to what we have just said, these medals must have been made about 1515; in fact, Gambello was occupied in Rome at the Papal Mint from 1515 to 1517."

The above admirable notice of Giancristoforo's Romano's work from the pen of Herr von Fabriczy, whom I have quoted in extenso, gives a clear account of the artist's work.

Bertolotti was the first to discover Giancristoforo's name as a Medallist (*Artisti in relazione coi Gonzaga*) from a letter addressed to the Marchesa of Mantua, Isabella d'Este, by Giacomo d'Atri, her ambassador at Naples, who mentions three of his medals. Vasari informs us that he was a pupil of Paolo Romano, and he calls him a clever sculptor, by whom are some works at Santa Maria in Trastevere. Giancristoforo is known also to have executed a tomb in the church of St. Vincent at Cremona, while at Venice are still existing two crystal vases by him with Biblical representations cut



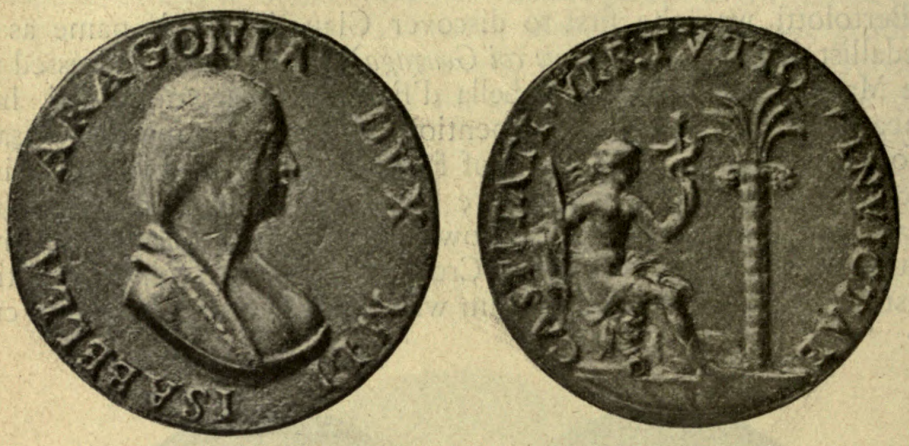
Isabella d'Este.

on them. He died at Loreto, 31. May 1512, from fever, leaving, amongst other things, a collection of 36 bronze medals, 87 silver medals, cameos, rings, precious stones, and antique intaglios, etc.

The medals known by this artist are: Isabella d'Este; obv. Bust to r.; ℞. BENE MERENTIVM ERGO. Victory, etc.; diam. 39 mill. (*illustrated*); — Isabella of Aragon, widow of Giangaleazzo Sforza (1470-† 1524); obv. Bust to r., veiled; ℞. Female seated to r. in front of palm-tree; diam.: 47 mill. (*illustrated*); — Pope Julius II.; obv. Bust to r.; ℞. Peace and Faith joining hands; diam.: 43 mill.; — Alfonso I of Este; obv. Bust to l.; ℞. Bust of Lucrezia Borgia; diam. 56 mill.; — Lucrezia Borgia; uniface medal; 60 mill.; — Lucrezia Borgia; obv. Bust to l.; ℞. VIRTVTI . AC. FORMAE . PVDICITIA . PRAECIOSISSIMVM. Captive Cupid; diam. 60 mill.; — Jacopa Correggio; obv. Bust to r.; ℞. CESSI . DEA . MILITAT

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ISTAT. P. M. Captive Cupid; diam. : 53 mill.; — Madalena de' Rossi; obv. Bust to l.; ℞. as last; 53 mill.; — F. Francina; obv. Bust to r.; ℞. IGNIS. OMNIA. VORAT. IPSAM. RECREAT. Phoenix; diam. : 33 mill.; — Cardinal Domenico Grimani; obv. Bust to l.;



Isabella of Aragon.

℞. THEOLOGIA-PHILOSOPHIA. Two female figures joining hands, diam. : 53 mill. (ascribed to Gambello, who however copied the ℞. on his medal of the Cardinal, shown with an older portrait, Armand, I, p. 116, 8).

M. de la Tour hesitates to accept von Fabriczy's attribution to Giancristoforo Romano of the medals mentioned above, beyond the three first, which M. Valton was first to give to him (*Rev. num.*, 1885, p. 316). Mr. Hill does not dispute the artist's authorship of the Lucrezia Borgia medal, but is not quite so confident about those of Alfonso I d'Este and Jacopa Correggio. The last was hitherto ascribed to Pomedello. M. de Foville suggests (*Le Médailleur à "l'Amour captif"*, Gazette des Beaux-Arts, 1908, pp. 385-393) the Mantuan artist MELIOLI as the author of the Lucrezia Borgia medal as well as those of Clara Gonzaga, and Jacopa Correggio. Melioli (*q. v.*), the Engraver of the coins of Giovanni Francesco II. of Mantua, executed medals of that Marquis, and of Magdalena Gonzaga. M. de Foville finds a great analogy in the work of the medal and coin of Gian Francesco II and the portrait of Lucrezia Borgia.

BIBLIOGRAPHY. — C. Von Fabriczy, *Italian Medals*, ed. Hill. — P. Valton, *Gian Cristoforo Romano*, Rev. num., 1885, pp. 317-324. — Vasari, *op. cit.* — Armand, *op. cit.* — Blanchet, *op. cit.* — Venturi, *Arch. Storico dell' Arte*, I. — I. B. Supino. *Il Medagliere Mediceo*, 1899. — H. De La Tour, *Rev. num.*, 1903, p. 196. — G. F. Hill, *Num. Chron.*, 1903, p. 191. — Keary, *British Museum Guide of Italian Medals*, 1893. — E. Müntz, *Histoire des Arts à la Cour des Papes*, Paris, 1898.

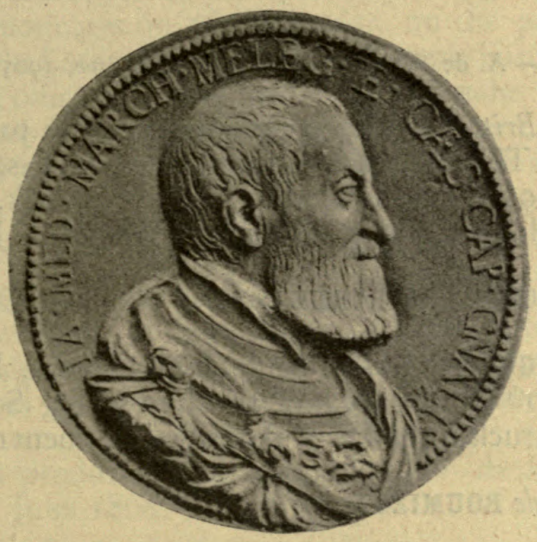
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ROMANO, JULIUS (*Ital.*). Both Ammon and Bolzenthal mention this name in connection with a medal of Pope Clement VII. commemorating the 1525 Jubilee. The medal is placed amongst the anonymous in Armand. *Vide* Bolzenthal, p. 118, and Ammon, p. 125, n° 342.

ROMANO, PIETRO (or **PIER**) **PAOLO**. *Vide* Vol. II, pp. 190-194 under **PIETRO PAOLO GALEOTTI**.

C. von Fabriczy's notice of this artist in *Italian Medals* is worth quoting here :

" The most prolific of the Florentine medallists of the Cinquecento — Pastorino excepted — was Pier Paolo Galeotti (died 1584), called "Il Romano ", from the place of his birth, which, however, he exchanged in his early youth for Florence. We possess seventy-two authenticated pieces by his hand, of which no fewer than sixteen bear the portrait of Duke Cosimo I. To judge from the considerable number of Milanese and Genoese personages depicted, he



Jacopo de' Medici, marquis of Marignano (1497-1555), one of Charles V's great generals.

appears to have worked in North Italy also. In 1575 he was appointed one of the die-engravers of the papal mint, but never seems to have made any prolonged sojourn in Rome. From 1550 until his death he was employed at the grand-ducal mint. Vasari cites among his works twelve medals of Cosimo I., the reverses of which depict the most important works of peace executed during his reign — the sanitation of Pisa, the water-supply of Florence, the foundation of a city on Elba, the building of the Laurentiana,

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the Palazzo Pitti, etc. All have been preserved: eight are even extant in marble replicas on a larger scale on the pedestal of a piece of sculpture, the purpose of which can no longer be ascertained, now standing in the Museum of the Refectory of the Ognisanti" (Engl. ed., p. 181).

Pier Paolo Romano's medals, which are usually signed: **PPR.** vary in sizes from 38 to 76 mill.

M. Georges Gallet describes and reproduces in Musée Neuchâtelois, 1907, p. 223, a Portrait-medal of Isabelle de Challant, 1557, by this artist (two specimens in Æ and Æ exist in the Vienna Medal Cabinet).

Vide also Avignone, *Medaglie de' Liguri*, Genova, 1872.

ROMBAUX, EGIDE (*Belg.*). Contemporary Sculptor and Medallist; born at Schaerbeck, 17. January 1865. He has obtained many awards at the various exhibitions to which he took part.

Among his productions are: Medal on the Visit of **H. R. H.** Prince Albert of Belgium to Mariemont; — Charbonnages de Mariemont (2 sizes).

BIBLIOGRAPHY. — A. de Witte, *La Médaille en Belgique*, 1905.

ROME, H. F. (*Brit.*). Gem-engraver of the early part of the nineteenth century. The late Duke of Cambridge possessed a two-strata cameo-portrait of **H. R. H.** Frederick Duke of York, **K. G.** by this artist. It was sold at Christie, Manson & Woods in June 1904.

RÖMER, GEORGES. *Vide* **ROEMER** *supra.*

ROMIEUX, AUGUSTE (*Swiss*). Sculptor of Geneva, by whom is a medal on the 10th Anniversary of the Life-saving Society of Lake Leman, 1895; struck at the Die-sinking establishment of Louis Furet.

ROMIEUX. *Vide* **ROUMIEUX** *infra.*

ROMOND, ARENT VAN (*Dutch*). Mint-master at Zwolle (Overysel), 1659-1673.

ROMOND, DIRK VAN (*Dutch*). Mint-master at Zwolle 1705-1710.

ROMOND, GERRIT (*Dutch*). Mint-master at Zwolle, 1674-1683.

ROMOND, JOHAN VAN (*Dutch*). Mint-master at Utrecht, 1679-1709. Another, of same name, 1734-1738.

ROMOND, PIETER VAN (*Dutch*). Mint-master at Hoorn (Westfriesland), 1695-1704.

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ROMOND, SILBERTUS VAN (*Dutch*). Mint-master at Utrecht, 1710-1732 ; privy mark, cinquefoil.

RONDELLE. Bolzenthal misspells this name, which should be **ERONDELLE, JEAN** (*q. v.*). This Goldsmith was appointed Mint-engraver at Paris in 1562, in conjunction with Étienne de Laulne (*q. v.*). But both engravers were replaced five months later by Jacques Béguin, on account of disagreements with Guillaume de Marillac.

Erondelle was still in Paris in 1554. He was later appointed Mint-master at Pau, and introduced there improved machinery for coining.

Another Erondelle (Guillaume), was Goldsmith to Marguerite de France, and is the maker of some jetons. He flourished *circ.* 1536-1541.

RONDOT, EDMONDE (*French*). Goldsmith of Troyes, born on 7. October 1613, died there on 27. February 1697. He was appointed Mint-engraver at Troyes on 24. February 1653, and received by the Cour des monnaies on 16. May 1653, on the presentation of a die for a Double Louis d'or of 10 Livres, with bust of Louis XIV. He remained in office at Troyes until 1680, when he was transferred to Reims, but on the reopening of the Troyes mint in 1690 he was reinstated there. His son Paul was Mint-engraver at Troyes from 1693 to 1710.

BIBLIOGRAPHY. — Rondot and De La Tour, *op. cit.*, p. 290.

RONDOT, JACQUES (*French*). Surnamed "Le Romain", on account of his sojourn at Rome in 1752. He was a Goldsmith by profession, and was working at Troyes from 1755 to 1808. Between 1760 and 1772 he acted as Assayer and Engraver to the Mint there. He was a clever draughtsman and painter of flowers. His signature occurs on some of his productions as *Rondot graveur du Roy*. He died at Charmont, 18. June 1808.

BIBLIOGRAPHY. — Rondot, *Les Graveurs de Troyes*.

RONDOT, JEAN (I) (*French*). Goldsmith of Troyes, Mint-engraver there, 1512-1520.

RONDOT, JEAN (II) (*French*). Goldsmith of Troyes, and Engraver of jetons, 1545-1557.

RONDOT, LOUIS JOSEPH (*French*). Goldsmith, Draughtsman, Sculptor, Medallist, Engraver, and Chaser, born at Troyes, 28. November 1756; died there, 15. November 1802. He was a son of Jacques Rondot. From 1780 to 1783 he worked in Paris as assistant to Gouthière, goldsmith to Louis XVI. By him is a work on the

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History of Dress in France from the fifth century to 1801, comprising 332 sepia drawings.

He engraved also some medals, and executed silver and bronze medallions and plaquettes in *repoussé* work.

BIBLIOGRAPHY. — Rondot and De La Tour, *op. cit.*

RONDOT, NICOLAS (*French*). Goldsmith of Troyes, born in 1580, and died in 1646. He flourished between 1603 and 1646, and was Mint-engraver there for many years.

RONDOT, NICOLAS JEAN-BAPTISTE (*French*). Goldsmith of Troyes, born in 1683; and died on 27. October 1740. He filled the office of Mint-engraver there from 1710 to 1726; privy-mark, annulet. He executed religious plate for churches, etc.

RONDOT, PAUL (*French*). Goldsmith of Troyes, born 12. September 1652, died 27. November 1710. He was Mint-engraver there from 1693 to 1710.

BIBLIOGRAPHY. — Rondot and De La Tour, *op. cit.*

RONGEY, ROGIER (*French*). Goldsmith and Engraver of jetons, at Bourges, *circ.* 1600-1606.

RONSARD, PIERRE (I) (*French*). Mint-master at Bourges, 1418.

RONSARD, PIERRE (II) (*French*). Mint-master at Bourges, 1514-1515, 1516-1528, and 1529-1540. A gold Ecu of 1519 bears this Master's privy-mark, a wild rose-leaf between B and cross.

BIBLIOGRAPHY. — E. Faivre, *op. cit.*

RONSELER, JAKOB (*Germ.*). Mint-master at Königstein, 1515.

ROOS, JOHN (*Brit.*). Chief-engraver of seals at the London Mint, under Anne, and George I. He died in 1720, and was succeeded by John Rollos.

In 1716 the Treasury paid the Engraver a bill for seals, the officers of the mint having reported that ' the work is good and he deserves the prices set down'. The charge for the workmanship of the great seal was £ 200, and for the silver used (117 oz. 10 dwt. at 5*s.* 2 *d.* per oz.) £ 30. 1 *s.* 1 *d.* The account included £ 240 for the great and privy seals of Ireland; £ 26. 13 *s.* 3½ *d.* for a privy seal; £ 69. 15 *s.* 0½ *d.* for the exchequer seal; £ 68. 15 *s.* 11 *d.* for the judicial seal of Denbigh, Montgomery, and Flint, and a considerable sum for steel signets for Secretaries of State.

Roos was a nephew of Thomas East.

BIBLIOGRAPHY. — Chaffers, *Gilda Aurifabrorum.* — Bloom, *English Seals*, p. 51. — Wyon, *Great Seals of England.* — Bolzenthal, *op. cit.*

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ROOVERE, GEORGES DE (*Flem.*). Mint-master at Antwerp, 27. October 1685 to 9. November 1690. He issued also jetons for Courtrai.

ROPE, MISS (*Brit.*). Contemporary London Sculptor, by whom are many fine works; amongst them, the Memorial in Salisbury Cathedral, the Reed Piper for Shelley House, etc. She has exhibited within the last few years numerous Bronze reliefs, as 'Hagar and Ishmael', plaques, etc. at the Royal Academy Exhibitions.

BIBLIOGRAPHY. — Spielman, *op. cit.*

ROPS, F. (*French*). Die-sinker of the third quarter of the nineteenth century, by whom is a Waterloo commemoration Medal, 1858, and a satirical medal, in imitation of Bertrand's St. Helena souvenir badge, but with the motto: *A ses compagnons de raclée*, etc.

ROQUE, FRANCISCO (*Port.*). Appointed Mint-engraver at Lisbon, 17. July 1681, in succession to Feliciano Cypriano do Couto. He died on 27. October 1745.

BIBLIOGRAPHY. — Aragão, *op. cit.*

ROQUE (*French*). Farmer of the mint at Toulouse, 1570.

ROQUELAY. *Vide* **DESAIDE-ROQUELAY.** Vol. I, p. 562.

ROQUES, FRANÇOIS JULES ALEXANDRE (*French*). Contemporary Sculptor, and Medallist; pupil of Charpentier; residing at Paris, who exhibited at the Salon of the Société Nationale des Beaux-



Female bust (a study).

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Arts in 1906, a frame of ten Portrait-medals and Plaquettes, mostly depicting the female form in the nude. En artiste moderne, M. Roques s'applique à exprimer, dans des corps gracieux de femmes, dessinés avec la précision géométrique et finement modelés, une sensualité exquise, le charme de la femme nue, interprétée par les traits d'un art élégant et plein de vie ". At the Salon, 1908, I noticed three Portrait-plaquettes by him, also a Birthday medal, and bronze Plaquettes representing a Female seated, and a Gardener in a landscape. He won the fourth Prize at a competition for the Centenary Plaquette of the Paris Firm of Pleyel, 1909.

At the Salon of the Société nationale des Beaux-Arts, Paris, 1905, Roques exhibited the following works: Bronze Cup; — Bronze Plate; — R⁄. of Plaquette, Art des Jardins (belonging to the 'Société des Amis de la Médaille); — Plaquette, Lady seated; — R⁄. of Christening Medal; Portraits (2), etc.

BIBLIOGRAPHY. — Adolphe Bader, *Le Médailleur François Roques*, Art décoratif, 1906, p. 155.

RORDORF, RUDOLF VON (*Swiss*). Coin Artist in Zurich (*Münzkünstler*). He was commissionned to instal a rolling-machine at the Mint of Mühlau near Innsbruck. He was granted special privileges by the Archduke Ferdinand, 1568, and the Emperor Maximilian II., 1569.

ROS, G. G. (*Ital.*). This signature occurs on a Portrait-medal of Eleonora di Toledo († 1562), first consort of Cosimo I. of Florence (Armand, II, 199, n° 21).

ROSA, GEORG TOBIAS (*Germ.*). Medallist at Basle, and later at Augsburg. He died in 1784. He studied the art of medal-engraving under J. C. Hedlinger. Bolzenthal mentions a Portrait-medal of Pope Pius VI. as one of his best works.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.*

ROSCHMANN, ALBRECHT (*Germ.*). Mint-master to the Counts of Hohenlohe, at Gnadenthal, and Neuenstein, 1621-1622.

ROSE, ALBERT AUGUSTE (*French*). Contemporary Sculptor, born at Amiens; pupil of MM. Morice and Robin. At the Salon of 1887 he exhibited a Portrait-medallion: " Mon ami M***, and in 1905: Amour, plaquette in steel, of *repoussé* work.

ROSE, JÉROME DE LA (*French*). Mint-master at Romans, 15. March 1548 to 1556; privy-mark, a rose.

ROSE, LÉONARD (*French*). Painter and Engraver of Lyons, 1539-1547; was employed at the Mint there as Die-cutter in 1544.

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ROSELIEB, L. FRITZ VON (*Germ.*). Sculptor, residing in London, by whom are a number of medallic works: 1904. Dawn, bronze plaque ; — 1906. Portrait-plaque of Longfellow; — Portrait-plaque of Nelson, etc.; — 1907. The late Mrs. Steinhoff, relief in silver ; — Cripplegate Photographic Society; — Lord Salisbury, Portrait-medallion ; — Southend-on-Sea Photographic Society; — and other Plaquettes in bronze, 1909.

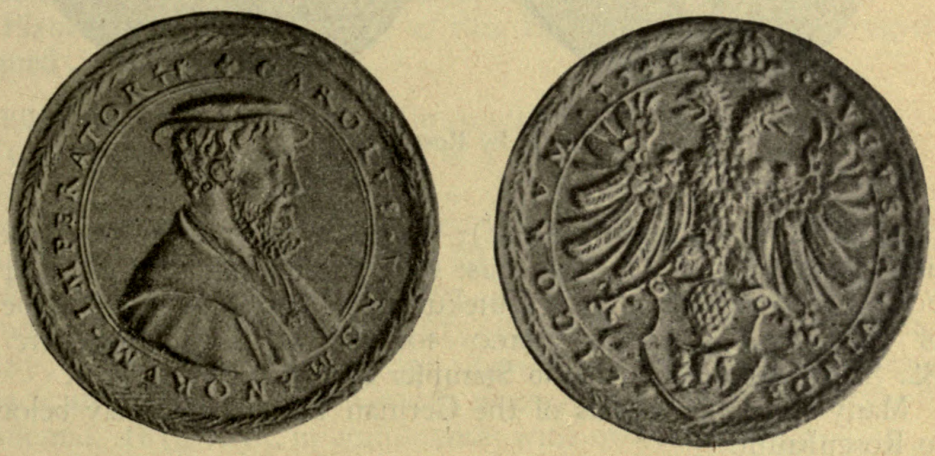
His father is the Director of Kupron Ltd.

ROSENAU, VON (*Germ.*). Mint-master at Koburg, *circ.* 1430.

ROSENAUER, HANS (*Germ.*). Forger of coins at Bamberg, 1443, for which offence he was burnt at the stake.

BIBLIOGRAPHY. — Dr A. K., *Ein Münzfälscher und sein Ende*, Bl. f. Münzfr., 1899, 92.

ROSENBAUM, LORENZ (*Swiss*). Goldsmith and Medallist, born at Schaffhausen, probably a son of Meister Conrad Rosenbaum, goldsmith. He belonged to the Corporation of Dealers (Krämer), and was



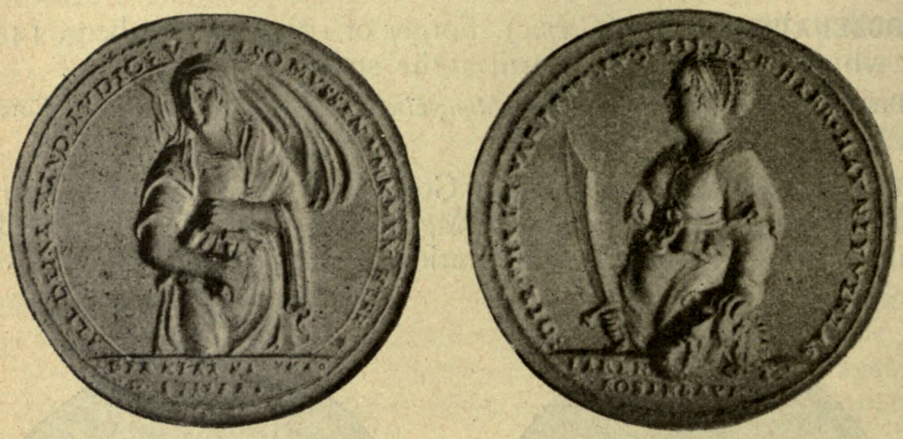
Charles V., 1546.

a member of the "Grosse Rath" from 1535 to 1539. In 1539, he left his native city for Augsburg, where he worked for seven years, returning after Christmas 1546 to Schaffhausen.

Rosenbaum was no doubt a skilful artist, as von Stetten states (p. 499), and to him have been attributed the following medals: Albert V., Count Palatine and Duke of Bavaria; Rℒ. SI × DEVS × NOBISCVM × QVIS × CONTRA × NOS × (1545). According to Erman, it is signed Rℒ, but the monogram is indistinct; and Dr Merzbacher expressed doubts as to the correct attribution of this medal, the style of which differs also greatly from the authenticated works of the artist. —

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Charles V., 1546 (*illustrated*), given to Rosenbaum on the strength of documentary evidence. The artist was paid 12 florins for the dies of this piece. — Religious medal; obv. ALSO MVSSEN VMKMEN, etc. DER HERR NA—VMB. D. SISSERA. Half-length female figure, veiled, holding hammer; ℞. DER HERR. HAT NIT VERLAS—etc. Half-length figure of Judith holding sword and the head of Holofernes; in exergue, the artist's signature : **LARENTZ ROSENBAVM** (*illustrated*). The work corresponds to that of the Charles V. medal. — Uniface Portrait-medal



Judith, by Rosenbaum.

(apparently of the artist himself); VT. MORTVVS. VIVEREM. VIVO. HIC. MORITVRVS. 15. L. R. 31. Bare bust to r. (Merzb, *loc. cit.*, Pl. 1, 4). Formerly in the Felix, then Gutekunst collections. — Hans Asper, of Zurich, 1540; obv. IMAGO IOANNIS ASPER PICTORIS, etc.; ℞. Skull. Ascribed to Jakob Stampfer by Erman and others.

Many other fine medals of the German Renaissance may belong to Rosenbaum.

BIBLIOGRAPHY. — Dr Eugen Merzbacher, *Beiträge zur Kritik der deutschen Kunstmedaillen, Lorenz Rosenbaum*, Mitth. der Bayer. Num. Ges., 1900, 1-10. — Stetten, *Kunst-, Gewerb- und Handwerksgeschichte der Reichsstadt Augsburg*, 1779. — Bolzenthal, *op. cit.* — Erman, *op. cit.* — Füsslin, *Geschichte der Schweizer Mahler.* — Kull, *op. cit.* — Dr Merzbacher, *Kunstmedaillen Katalog*, 1900.

ROSENBERG, JOBST and **PETER** (*Germ.*). Were granted a Patent to work the mint at Prague for the coinage of silver, 1532.

ROSENBERGER, HANS (*Germ.*). Mint-master at Schwabach, 1495.

ROSENBERGER, MARQUARD (*Germ.*). Mint-master at Nuremberg, 1512-1517, and Schwabach, 1515.

ROSENSTIEGEL, HANS (*Austr.*). Mint-master at Vienna, 1428.

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ROSENTHALER, CHRISTOPH (*Germ.*). Mint-master and Warden at Nuremberg, 1545, and District Warden, 1560. In 1546-7 he was entrusted with the issue of a coinage of gold.

BIBLIOGRAPHY. — Kull, *op. cit.* — Ammon, *op. cit.* — Will, *op. cit.* — Gebert, *op. cit.*, p. 56.

ROSETTI, CAV. DOMENICO (*Ital.*). Bolzenthal mentions this name among those of Medallists of the second half of the fifteenth century, but no work has been attributed to him as yet.

ROSEX, NICHOLAS (*Ital.*). Niello-engraver of Modena, by whom are some Plaquettes representing David and Goliath (two varieties), and a female figure holding sword and apple.

BIBLIOGRAPHY. — Duchesne, *Essai sur les nielles.*

ROSI, JEREMIAS. *Vide* **ROSSI** *infra.*

ROSNEL, DE (*French*). Assistant-engraver at the Paris Medal Mint, *circ.* 1715-1716. From the *Journal historique de la monnoye* we learn that he engraved in 1715 the medal with the legend : KELLA RECEPTA X MARTII 1703 (The French masters of the Rhine).

Planchenault has ascribed to this Engraver a Jeton of Angers signed : **D. R.**

ROSNER, IGNAZ (*Austr.*). Mint-engraver at Prague, circ. 1833-1854 ; appointed Mint-engraver at Prague, 24. May 1833, and in office there until his death in 1854. He was born at Vienna in 1786, died 11. January 1854. The Vienna Mint Museum preserves several puncheons for coins cut by him : Half Souverain d'or for Lombardy and Venetia, 1822 ; two varieties; one signed : **IG. ROSNER F.** ; — Scudo for Lombardo-Venetia, 1825 (**IG. ROSNER F.**) ; — Half-scudo, 1825 ; — Four Ducat piece, 1830 ; signed **R.** (sev. var.) ; — Ducat, 1830 ; also Two and One Gulden pieces, 1830. Also Currency for Bohemia, 1834-1854, in conjunction with other Engravers.

ROSS, ALFRED (*French*). Contemporary Sculptor, born at Tillières-sur-Avre (Eure); pupil of Jouffroy. By him are also Portrait-medallions : 1876. M. Valade; — 1877. Camille Pelletan; 1878. Mme D***, &c.

ROSS, JOHN. *Vide* **ROOS** *supra.*

ROSS, P. (*Brit.*). This signature occurs on a Portrait-medal of Lord Byron, 1818. His bust, without any inscription.

ROSS, STEPHAN (*Germ.*). Mint-warden at Bamberg, 1536.

ROSSEL, LEGER (*French*). *Leodegarius Rosselli aurifaber de Romanis Viennensis.* Goldsmith of Romans, appointed Mint-engraver to the

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Archbishop of Lyons (*Cissor cugnorum dicte monete Lugdunensis, scissor seu sculptor nostrarum monetarum*), 1379-1381.

BIBLIOGRAPHY. — *Orfèvres lyonnais.* — Ibid., *Graveurs lyonnais.*

RÖSSELFELD, CASPAR FRANZ BEGNER VON (*Austr.*). Mint-master-general to the Counts of Schlick, 1648-1649.

ROSSELLINO, ANTONIO. Surname of **ANTONIO DI MATTEO DI DOMENICO DE' CAMBARELLI.** Sculptor of the fifteenth century, who was working at Florence, *circ.* 1427-1479. Bode describes the following Plaques by him, or in his art : Madonna enthroned (96 × 55 mill.); — Half-length figure of Madonna (153 × 105 mill.); — The Adoration (109 × 79 mill.); — Another (134 × 90 mill.).

BIBLIOGRAPHY. — Bode, *Die italienischen Bronzen*, 1904. — Molinier, *op. cit.*

ROSSELLOY (ROSSELLO), LORENZO (*Span.*). Contemporary Sculptor and Medallist, born at Alaro Mallorca; studied at Paris under D. Puech. At the Salon of 1895 he exhibited two Portrait-medallions : Germaine; — Charlotte, etc.

ROSSET, JEAN (*Swiss*). Mint-engraver at Geneva, in conjunction with Charles Goulaz, 9 July 1573 to 24. February 1581.

ROSSI (*Ital.*). Die-sinker of Buenos-Ayres, whose signature, in conjunction with that of another engraver's, Bellagamba, occurs on Inauguration medals of the steam tramway of La Plata, 1902; and Railway of the Humahuaca Valley, 1902, etc.

ROSSI, GIOVANNI ANTONIO DE (*Ital.*). Milanese Gem-, and Coin-engraver, and Medallist who flourished from about 1517 until after 1575. He was born at Milan, worked at Venice for some years, and in 1544 settled at Rome, where he was employed in engraving medals for the Popes Marcellus II. and Paul IV. In 1557 he accepted an offer of two hundred ducats from Cosimo I., Duke of Florence, to cut a large cameo on which is depicted the entire grand-ducal family. This famous cameo is still preserved, although in a fragmentary condition, in the gem collection of the Uffizi gallery at Florence. The artist resided four years in Florence, 1557-1560. To this period belong his medals on the conquest of Calais by Henry II. of France, 1558, and that of Giovanni Battista Gelli. In 1560, he returned to Rome, and there became Warden of the Papal Mint in Cesati's place. In this capacity he also engraved dies for coins, and medals of Cardinal Carlo Borromeo (1563), Popes Pius IV. (seven pieces), Pius V. (nine) and Gregory XIII. (three).

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Surrender of Calais, 1558.

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MEDALS. 1544-1557. *Marcellus II*, 1555; obv. Bust to r.; signed : **IO.ANT.RVB.MEDIOL.**; Rv. Prudence; 75 mill. — *Paul IV.*, 1555-1559; obv. Bust to r.; same signature; *Rs.* (a) ANNO. DOMINI. MDCVI. etc. Faith; 76 mill.; — (b) ANTIDOTVM VITAE. Religion; 68 mill.; — (c) Christ handing keys to Peter; — (d) Christ on the cross between the two thieves; — (e) ROMA RESVRGENS. Female standing; 70 mill.

1557-1560. *Henry II. of France*. Conquest of Calais. Obv. Bust to r.; signed : **IO.ANT.RVB.MEDIOL.**; Rv. MAIORA. SEQVENTVR. — **ANT.RVB.MEDIOL.F.** King on horseback preceded by Victory and two soldiers carrying standards; 75 mill. (*illustrated*); — Obv. Similar; MAIORA. SEQVENTVR. — ERACTIS. BRITANNIS. ET. CALETO. GVINIAQ. RECEPT. Type as last. — *Giovanni Battista Gelli*, 1498 † 1583; Uniface Portrait-medallion; signed : **IO.ANT.RVB.MEDIOL.F.**; diam. 83 mill.

1560-1575. *San Carlo Borromeo*, archbishop of Milan, 1560-† 1584; obv. Bust to l.; Rv. Roma seated presenting a laurel-wreath to the cardinal, who is followed by two priests; signed : **IO.ANT.RVB.MEDIOL.F.**; diam. : 70 mill.; — *Pius IV.*, 1559-1565. Obv. Bust of Pope to r.; signed : **IO.ANT.R.F.**; *Rs.* (a) HODIE. IN. TERRA. CANVT. ANGELI. The Adoration; 32 mill.; — (b) INSTAVRATIO. COLLEGII. IO. MEDIOL. Three standing figures kneeling in front of seated female figure; signed on obv. **IO.ANT.RVB.M.F.**; 42 mill.; — (c) AQVA PIA. The Acqua Pia Fountain at Rome; signed on obv. **IO.ANT.R.M.F.**; 34 mill.; — (d) FORVM CARNARIVM. View of Public Market at Rome; — (e) PROVIDENTIA. PONT. A. B. Draped female figure standing; Bust to r. on obv. and no signature; 27 mill.; — (f) AQVA. PIA. Fountain of Neptune on the Piazza at Bologna; 34 mill.; — (g) PROVIDENTIA. PONT. A. B. As (e) but with bust of Pope to r. and signed : **IO.ANT.R.F.** — *Pius V.*, 1566-1572. Obv. Bust of the Pope, usually with the signature : **IO.ANT. R.F.**; *Rs.* (a) CONTRIBVLASTI. CAPITA. DRACONIS. Female figure standing with club in hand about to slay a dragon; 30 mill.; — (b) IMPERA. DNE. ET. FAC. TRANQVILLITATEM. Christ in the boat with his disciples; 30 mill.; — (c) Bust of Pius IV.; 30 mill.; — (d) LETAMINI. GENTES. ROMA. Infant Jesus between Mary and Joseph; — (e) DOMINE. ADIVVA. NOS. Christ in the boat; — (f) FECIT. POTENTIAM. IN. BRACHIO. SVO. DISPERSIT. SVPERBOS. 1570. Pope kneeling in front of temple; two varieties of obv.; 41 mill.; — (g) FOEDERIS. IN. TVRCAS. SANCTIO. Three female figures personifying Spain, the Republic of Venice, and the Papal States, with hands interlinked; — (h) A. DOMINO. FACTVM. EST. ISTVD. 1571. Battle of Lepanto. — *Gregory XIII*, 1572-1585. Obv. Bust of Pope; signature : **IO.ANT.R.** or **IO.ANT.R.F.**; *Rs.* (a) ET. IN. NATIONES. GRATIA. SPIRITVS. SANCTI. Paul preaching at Athens; 35 mill.; — (b) IVBI-

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LATE. DEO. OMNIS. TERRA. 1575, &c. David kneeling playing the harp; 48 mill.; (c) DOMINE. ADIVVA. NOS. Christ in the boat with the disciples.

Beside these, Armand ascribes to Rossi a Portrait-medal of Vincenzo Bovio, apostolic protonotary of Bologna, 1550, and Keary three others, but without any justification (*Brit. Museum Guide, Italian Medals*, pp. 60–61).

The workmanship of the Rossi medals is somewhat rough.

As a Gem-engraver, this artist established a reputation by his famous cameo, an onyx of seven inches in diameter, with the portraits of Cosimo I. and his wife, Eleonora di Toledo, accompanied by their seven children in three-quarters length. " One of Rossi's signed works, " says King, " has come under my notice, an intaglio in sard, Saturn seated, holding a large scythe; under the throne, **G. ROSSI**. The work exhibits that excessive polish which is the surest criterion for recognizing the productions of the cinquecento school. This is the sole instance known to me of a cinquecento artist's signature occurring, placed on any other of his works than the crystal plaques, with the exception perhaps, of the masterpieces of Il Greco; and even his name may have been intended to pass current for antique with the world at large. Hence it is demonstrable that the smaller gems then so abundantly executed were meant to be brought into the market as works of ancient engravers, just as the heaps of coins from the dies of the same artists are known to have been. "

Giovanni Antonio de Rossi's period of activity as a Gem-engraver belongs to the earlier part of his life, which he spent at Milan, Venice, and Florence. A Portrait-cameo of a Mr. Marlyn, is signed : **V. P. M. IO. ANT. R.** (onyx).

BIBLIOGRAPHY. — C. von Fabriczy, *op. cit.*, p. 189, Engl. ed. — Armand, *op cit.*, II, 243 ; III, 116. — Bertolotti, *Artisti lombardi in Roma*. — I. B. Supino, *I Medagliere Mediceo*, p. 143. — Hawkins, ed. Franks and Grueber, *Medallic Illustrations*, &c. — Bolzenthal, *op. cit.* — Babelon, *La gravure en pierres fines*. — Mariette *op. cit.* — Pinchart, *op. cit.*, p. 13. — Van Mieris, t. III, p. 422. — E. Plon *Benvenuto Cellini*, pp. 275, 396. — Ammon, *op. cit.* — Dr Merzbacher, *op. cit.* — King, *Antique Gems and Rings*, 1873, p. 425. — Vasari, *op. cit.*

ROSSI, GIROLAMO (*Ital.*). Gem-engraver of the first half of the eighteenth century, who resided at Livorno, and is known for his well-executed cameos and intaglios. By him are : Mercury facing, holding caduceus; carnelian; — Head of Apollo ; carnelian ; signed : ΙЄΡ·ΡΟCΙ·ЄΠΟΙЄΙ ; — Leander and Hero; sardonyx; — Head of Scipio Africanus; carnelian; signed : ΙЄΡΟ·ΡΟΣΙΟΣ ; — Head of Faustina I. ; carnelian, etc.

BIBLIOGRAPHY. — Babelon, *op. cit.* — King, *op. cit.* — Raspe, *Tassie's Gems*, 1791.

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ROSSI, PROPERZIA DE' (*Ital.*). Gem-engraver of the first half of the sixteenth century, who died in 1533 at Bologna. She commenced her career by engraving minute relievi on peach-stones. Vasari speaks with astonishment of a Crucifixion with an infinity of figures, besides the executioners and the Apostles, worked in this manner. Afterwards she distinguished herself in sculpture in marble, many pieces from her chisel being incorporated in the Cathedral of San Petronio. Finally, she gave herself up entirely to engraving copper-plates. Nothing is recorded of her proficiency in gem-engraving, but her extraordinary skill in the first art she cultivated makes it almost certain that she succeeded in cameo-cutting on harder materials. She died in 1533, in the very week that Clement VII. crowned the Emperor at Bologna, to that pontiff's infinite disappointment, who as a lover of art was extremely anxious to have seen her. (King, *Antique Gems*, 1872, p. 427.)

BIBLIOGRAPHY. — Vasari, *op. cit.*, III, 236. — Babelon, *op. cit.*

ROSSKOPF, HANS (*Gem.*). Mint-warden at Munich, 1560.

ROSSMANN, KASPAR (*Gem.*). Mint-master-general for Silesia, † 1622.

ROSSNER, HANS (*Germ.*). Mint-master at Glatz, from 1633 to 1636, and Mint-warden there for some years previously. He signed currency there with his initials **HR** (1631. Ducat, Thaler, 3 Kreuzer; — 1632. 3 Kreuzer, Kreuzer; — 1633. 3 Kreuzer; Kreuzer; — 1634-1635. 3 Kreuzer; — 1636. Thaler).

BIBLIOGRAPHY. — Friedensburg, *op. cit.* — Friedensburg u. Seger. p. 50.

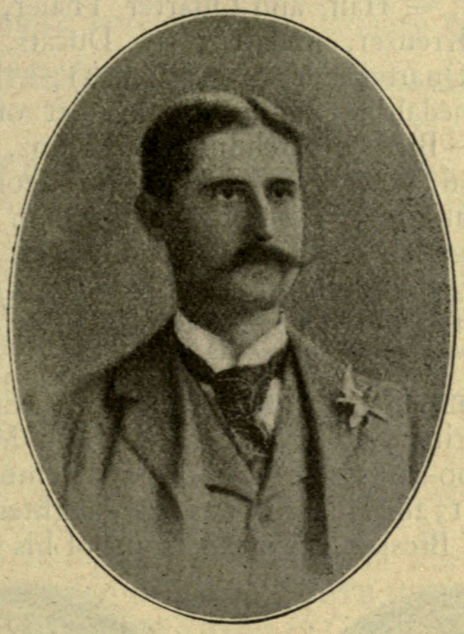
ROSSO, GIOVANNI (also named **ROSSO DE GIUGNI**) (*Ital.*). Florentine Goldsmith, Sculptor, and Gem-engraver of the first half of the sixteenth century, *circ.* 1530-1560. He is said to have practised engraving in crystal and glass. He executed Portraits and Medals in wax, which he may have reproduced in metal. *Vide* Bolzenthal, p. 116.

ROSSY, JEAN BAPTISTE (*French*). Mint-engraver at Bayonne, *circ.* 1770-1792.

ROST, A. E. L. (*Brit.*). Contemporary Sculptor, of Flemish origin, but naturalized English, and residing in London. Among his principal works of sculpture are : Marble bust of Dr T. Cooke, **C. I. E.** (erected in the Science College, Poona); — Memorial Tablet of General Grant (the Portrait) in St. Paul's; — Marble bust of Solomon Sassoon; — Marble bust of C. H. Tawney (erected in Senate House, Calcutta); — Marble and Bronze Medallion of Dr Beramjee Burjojee (Bhownagar Club, Bhownagar); — Relief in Grove Park Church, Chiswick; — Marble Portrait of Mrs. Dallas Glyn (erected

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in Kensal Green); — also Busts of Dr Rost; Sir Bartle Frere; Sir Edward Bradford; Sir Edwin Arnold; R. Hon. The Earl of Selborne; Dr W. A. Greenhill, etc.



He is also the author of some Portrait-medallions in bronze, amongst which I have noticed those of Dr Reinhard Ernest Rost, orientalist (1821-1890); — Queen Victoria; — H. R. H. the Prince of Wales (Edward VII.); — Portrait of an Englishman, 1896; — H. M. King Edward VII.; — H. M. Queen Alexandra, etc.

Mr. Rost is a Fellow of the Imperial Institute and Northbrook Society.

ROT, HANS (surnamed **ROTENHAN**) (*Germ.*). Contracted to work the Breslau Mint, 1540-1541; died, 21. March 1542.

ROTH VON ROTHENFELS. The name of a family of Engravers.

HERMANN ROTH VON ROTHENFELS
† 1504
|
HERMANN CHRISTIAN ROTH VON ROTHENFELS
Chief- engraver at the Mint of Kremnitz, 1645-1690.
|
HERMANN ROTH VON ROTHENFELS
Mint- engraver at Kremnitz, later Seal, and Armorial- bearing- cutter; b. 1654— † 1726.

JEREMIAS ROTH VON ROTHENFELS
Mint- engraver at Kremnitz, † 1751.
|
JEREMIAS HERMANN ROTH VON ROTHENFELS
Mint- engraver at Kremnitz, † 1754.
|
HERMANN ROTH VON ROTHENFELS
Die- cutter at Kremnitz, † 1797.

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ROTH, CHRISTIAN HERMANN (*Austr.*). Mint-engraver at Kremnitz, *circ.* 1645-† 1690. His initials **C. H. R.** occur on some of the coin-dies he engraved : Thaler of Leopold I. for Hungary, 1659 ; — 15 Kreuzer, 1663 ; — Half, and Quarter Thaler, 1664 ; — Groschen, 1665 ; — Kreuzer, undated ; — Ducats, 1667 ; — Five Ducats, 1674 ; — Quarter Thaler, 1677 (**C HR**) ; — Ducat, 1685, etc. By him are also medals : Coronation medalet of Leopold I. for Hungary, 1664 ; — Birth of Archduke Carl Franz, 1685 ; — 1686. Relief of Ofen, 1686 (several varieties) ; — St. George's Thalers and Gulden (several varieties) ; — Portrait-medallion of Charles VI., 1686 (in the Hungarian National Collection), etc.

BIBLIOGRAPHY. — *Katalog der Münzen- und Medaillen-Stempel-Sammlung des K. K. Hauptmünzamtes in Wien*, 1902. — Belhazy, *C. H. R. nicht C. H. Richter, soudern Christian Hermann Roth*, Num. Zeits., 1889, 490.

ROTH VON ROTHENFELS, HERMANN (*Austr.*). Engraver of seals and armorial bearings at Breslau, and later Mint-engraver at Kremnitz, *circ.* 1690-1695. He was born at Kremnitz in 1650, and died at Breslau in 1728. His wife was the daughter of the Engraver Georg Tännicht of Breslau. He signed some of his dies **HR** or **H. R.** :



St. George's Thaler.

Groschen for Hungary, 1681 ; — Quarter Thaler, 1687 ; — Kreuzer, 1697 ; — Large St. George's medal, 1726 (*illustrated*) ; — St. George's Ducats, Thalers, Half Thalers, Quarter Thalers, and Groschen (some signed : **R**), etc. ; — Friendship medals, undated ; obv. UERGIS DEINES FREUNDES NICHT . SIR . XXXVII . 6 ; RL. WAS DV . UND ICH MITEINANDER GEREDT HABEN . ISAK . XX-23, etc.

This Engraver is especially noted for his interesting series of Kremnitz St. George's coins which command high prices. He died on 16. November 1726, at the age of 72. He was the eldest son of Christian Hermann Roth, and married in 1688 a daughter of Georg Tännicht.

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There is a medal with his arms on R℔.

BIBLIOGRAPHY. — *As above.* — Friedensburg, *op. cit.*

ROTH, VON ROTHENFELS JEREMIAS (*Austr.*). Mint-engraver assistant at Kremnitz, *circ.* 1699-† 9. January 1751.

ROTH VON ROTHENFELS, JEREMIAS HERMANN (*Austr.*). Mint-engraver at Kremnitz, *circ.* 1728- † 17. February 1754.

ROTH, JOHANN BAPTIST (*Austr.*). Mint-engraver at Vienna, 1840-1856; born 22. January 1802; died in 1875. Amongst the dies executed by this artist are: Double Gulden of Ferdinand I. on the building of the Schottenthor at Vienna, 1840; — 1852. Study, after a Rosenberg Conventionsthaler die of 1793; — Coin-dies of 1854 (signed: **I. R.**); — 1858. *A*. Krone and Half Krone (in conjunction with J. Weiss); — 1859. Ten Kreuzer; — 1861. *A*. Krone; — Prize Medals of the Academy of Arts and Sciences, 1849 (obv. by J. D. Boehm); — Medals with the Imperial Motto, 1849; — Medal of the Catholic Young Men's Society, 1872 (signed: **ROTH F.**); — Commemoration of the Kaiser Fanz Monument at Gratz, 1841; — Peace of Paris, 1856 (signed: **ROTH. F.**); — Campaign of 1864 (**I. ROTH INV. ET FEC.**); — Inauguration of the Railway from Vienna to Gratz, 1844 (**I. B. ROTH F.**); — Railway from Vienna to Prague, 1845 (in conjunction with Ekhart); — New Year's medal, 1850, with bust of Emperor Francis Joseph I. (**I. ROTH F.**); — New year's Medal, 1831, etc.

BIBLIOGRAPHY. — *As above.* — *Mittheil. des Klubs*, etc. 1890-1905.

ROTH, JOHANN A. (*Germ.*). Mint-engraver at Darmstadt, *circ.* 1740-1765. There is a Portrait-medal by him of Louis VIII., landgrave of Hesse; R℔. AUFRICHTIG BESTAENDIG SO LANG ICH LEBENDIG; signed: **R.**; also a Jeton on the Recovery of the Empress Maria Theresia from chicken-pox, 1767 (signed: ℞; perhaps not by this Engraver); — Jeton on the Marriage of the Archduchess Maria Carolina of Austria with Ferdinand IV., King of the Two-Sicilies, 1768.

It is possible that this Engraver may be the same who about 1767-1768 was working at the Vienna Mint in an official capacity.

BIBLIOGRAPHY. — Schlickeysen, *op. cit.* — *Reimmann Sale Catalogue.*

ROTH, JOHANN BAPTIST (*Austr.*). Chief Coin- and Medal-engraver to the Imperial Mint at Vienna, was born in that city in 1802, and died there in 1869. His first work of note was the Milanese Coronation medal of Ferdinand I., 1838, which after Manfredini's medal was the best of the eight competitive medals issued to commemorate that event. In 1840 he engraved the Medal on the Inauguration of the Kaiser Ferdinand Waterworks at Vienna; — 1841. Return of Syria to the Porte by Mehemet Ali; — 1843.

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Completion of the Tower of St. Stephan's Church at Vienna; — 1844. Inauguration of the Southern State Railways from Vienna to Gratz; — 1845. Inauguration of the Northern State Railways from Vienna to Prague; — Industrial and Agricultural Exhibition at Vienna; — 1846. Tenth Anniversary of the Death of Francis I.

In 1840 J. B. Roth undertook the issue of Viennese Historical Thalers, but only one, that commemorating the construction of the Schottenthor was struck.

In 1841 he executed the official medal on the Building of the famous Bridge over the lagoons at Venice, which however is not signed.

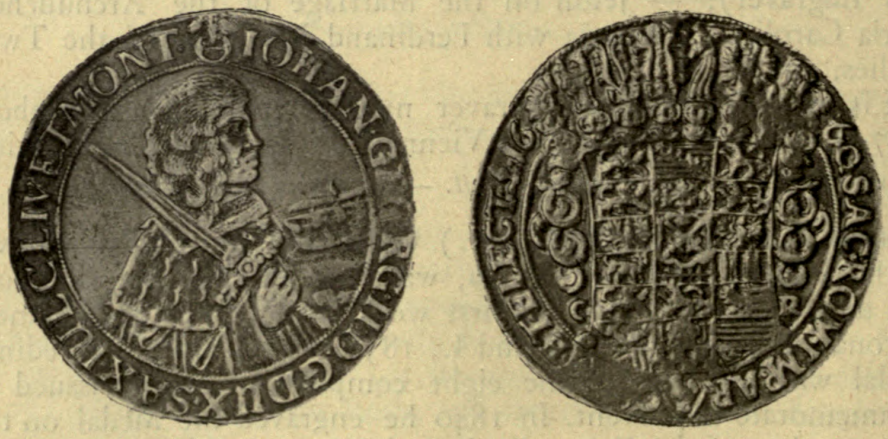
Roth's activity as a Medallist ceased about 1846. He owned the gold Cross of Merit with crown of the Austrian empire.

BIBLIOGRAPHY. — Josef C. Adam, *Alt-Wiener Medailleure*, Mitteilungen der Oesterr. Gesellschaft für Münz-und Medaillenkunde, Juni 1907.

ROTH, JOHANN C. (*Germ.*). Mint-engraver at Darmstadt, *circ.* 1696-1727. By him are also Medals: Ernest Louis, Landgrave of Hesse-Darmstadt; Rℒ. NIL TERRENT Lion (signed: R.); — Gulden of John Reinhard III., Count of Hanau-Lichtenberg, 1721; — Thaler of Ernest Louis, 1696; signed: *I. C. R.*

ROTHBERGER, ALFRED (*Austr.*). Contemporary Sculptor and Medallist, residing at Vienna. In the *Mittheilungen der Oesterreichischen Gesellschaft für Münz- und Medaillenkunde*, Oktober 1907, p. 109, his latest medallic works are described and reproduced: F. F. Chopin; — Th. Leschetizky; — A. Door; — Berthe Marx-Goldschmidt, etc.

ROTHE, CONSTANTIN (*Germ.*). Mint-master at Dresden, 1640-1678. He was a son of Michael Rothe, and grandson of the Annaberg Mint-master, Matthaeus Rothe; born 16. September



John George II, Reichsthaler, 1660.

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1600; died, 6. June 1678. He was city Warden of Leipzig, and was called over to Dresden about 1640. As Mint-master he placed his



John George II, Broad Double Thaler, 1663.

initials and an acorn on the coins. He married on 21. September 1641 and had eleven children.

This Mint-master's privy mark occurs on the coins of John George I. and II.

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"The Reichs-Thalers of Johann Georg II., Halves and *Orts* produced by Mint-master Constantin Rothe are of the usual type but the Elector is represented in his robes and ermine-mantle with drawn sword, the cap of State being placed on a table before him. These portraits are of very poor execution, but this monarch probably furnished a very ungrateful task to the artist, for his features are of surpassing ugliness on all coins of his reign. Of splendid conception and execution however are the "broad" multiple thalers of 1663 which represent a large standing figure of the Elector facing, robed over his armour, and standing upon a tesselated pavement between a draped column and a table upon which is placed his plumed helmet and gauntlets.



John George II, Reichsthaler, 1675.

"The reverse shews the Electoral Arms with date etc. within a narrow wreath surrounded by twenty shields of Arms of the Saxon territories and dependencies. This was also issued by Constantin Rothe whose initials appear with the Annaberg mint-mark, an acorn."

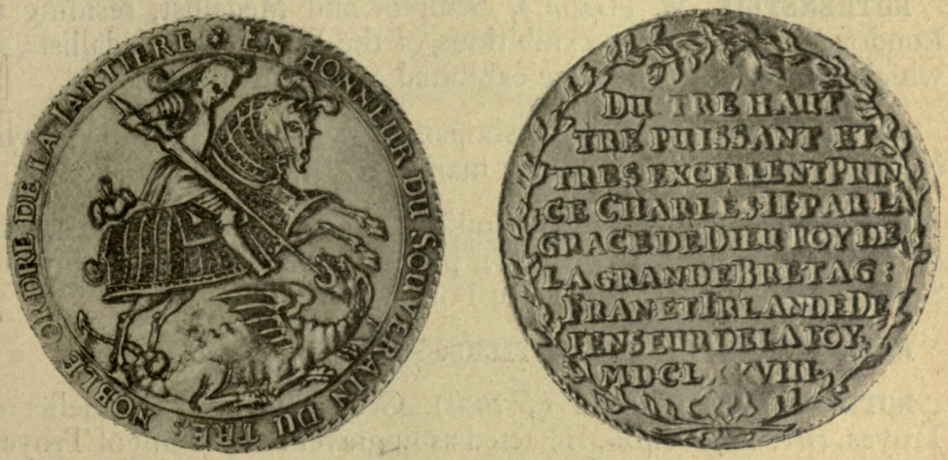
"In 1667 John George II. entered into convention with the Elector of Brandenburg and the Duke of Brunswick by which the "Mark" of fine silver should in their lands be converted into ten Thalers and twelve *Groschen* whence the distinction between "Reichs" and "Species" Thalers.

"The second series of Reichs-Thalers produced by Rothe shew a half-figure of John George II. in armour and wig with naked sword, his plumed helmet placed before him. The reverses continue the conventional type.

"Probably the most remarkable numismatic productions of this reignto British notions would be the several so-called "*Hosenband*" Thalers which commemorate the joyful reception by John George II. of the Order of the Garter from King Charles the Second of England in 1671 and the Chapter of 1678 which was celebrated at the Saxon Court with great circumstance.

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"The obverse of these pieces shews a large and elaborate representation of the combat between St George and the dragon, surrounded by EN HONNEUR DU SOUVERAIN DU TRÈS NOBLE ORDRE DE LA IARTIERE. On the reverse in nine lines within a



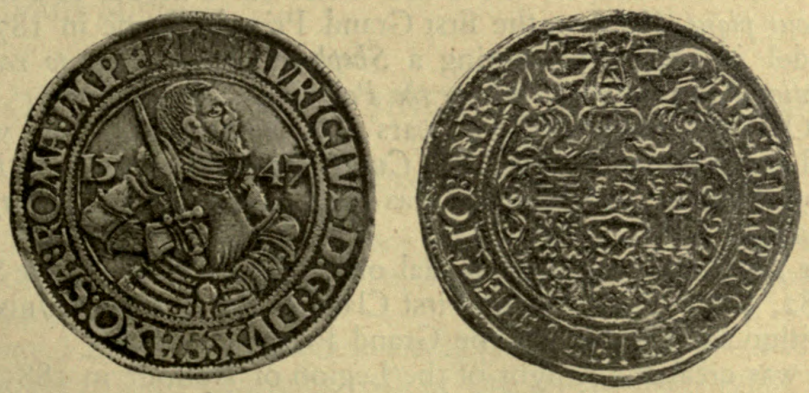
John George II., Hosenband (Garter) Thaler, 1678.

wreath : DU TRÉ HAUT TRÉ PUISSANT ET TRES EXCELLENT PRINCE CHARLES. II. PAR LA GRACE DE DIEU ROY DE LA GRANDE BRETAG: FRAN: ET IRLANDE DEFENSEUR DE LA FOY and date in Roman numerals."

BIBLIOGRAPHY. — Erbstein, *Erörterungen*, &c. — Higgins, *Sketches of European Continental History and Heraldry for the use of Numismatists*, Num. Circular, X, XI.

ROTHE, AEGIDIUS (*Germ.*). Son of Constantin Rothe; appointed Assayer at the Royal Swedish Mining College at Stockholm, 1674.

ROTHE, MATTHÄUS (*Germ.*). Mint-master at Annaberg, 1545-1554; died 13. April 1578 at the age of 78. His privy-mark, an acorn, occurs on Annaberg Thalers and subdivisions of 1546, 1547, and other dates.



Thaler of Maurice, 1547 (Annaberg).

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ROTHE, MICHAEL (*Germ.*). Mint-master at Annaberg, 1621-†1623. Elder brother of Constantin Rothe.

ROTHEISEN, CLAUS (*Germ.*). Mint-master at Lübeck, before 1602.

ROTHENSTEIN, W. (*Germ.*). Sculptor and Medallist, residing in London. At one of the exhibitions of the Society of Medallists, of which he was a member, he exhibited a Portrait-medallion.

ROTHERHAM (*Brit.*). Archbishop of York, *temp.* Edward IV., who issued Pennies with his private mark, **T** or **R**.

ROTHMANN, ERIK (*Swed.*). Contemporary Sculptor and Medallist, born at Sunderland (Sweden); pupil of Chapu of Paris. At the Salon of 1892 he exhibited five Portrait-medallions.

ROTI, P. *Vide* **PHILIP ROETTIERS.**

ROTIÈRE, PIERRE DE LA (*French*). Goldsmith and Enameller of Troyes, *circ.* 1379-1406. He acted as Engraver to the Mint of Troyes.

ROTTERMOND, ADRIAAN SIMONSZOON (*Dutch*). Mint-master at Dordrecht, 1636-1652.

ROTTERMOND, SIMON (*Dutch*). Mint-master at Dordrecht, 1652-1678. Besides the regular coinage, a number of Patterns and Piedforts were issued during his tenure of office. *Vide* Verkade.

ROTY, LOUIS OSCAR (*French*). Contemporary Medallist, born at Paris on 11. June 1846. He is the chief exponent of modern French medallic Art, and with the late J. C. Chaplain one of the leaders of a school which is first in the world. The artist entered the Ecole des Beaux-Arts in 1864, and first studied painting under the direction of Lecoq de Boisbaudran. Later he entered the workshop of the sculptor Augustin Dumont. In 1872 he obtained the second grand Prix de Rome, and in the following year, he was rewarded at the Salon with a Medal of the Third Class for a model of a medal, *L'Amour piqué*. He won the first Grand Prix de Rome in 1875 for a model in wax representing a *Shepherd endeavouring to read an inscription engraved on a rock on the Pass of the Thermopylae*.

L. O. Roty made a three years' stay at Rome, during which period he modelled a *Venus and Cupid*, *Youth*, a medallion, *Fauns dancing*, *Pittura*, an allegorical bas-relief, and a medal, *Art applied to Industry*.

The artist was awarded a medal of the Second Class at the Salon of 1882, and a medal of the First Class in 1885. At the Universal Exhibition of 1889 he won the Grand Prix.

He was created a Knight of the Legion of Honour in 1885, and promoted to the rank of Officer, on 29. October 1889. In June

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1888 he was appointed Professor at the Académie des Beaux-Arts in the place of Bertinot, line-engraver, and in 1897 he was named President of that Institution.



M. Roty is a Member of the Institute.

There is a Portrait-plaquette of Roty by M. Patey, chief-engraver of the Paris Mint.

LIST OF THE ARTIST'S PRINCIPAL MEDALLIC WORKS.

COINS.

Chili. Æ 20, 10 and 5 Pesos; obv. Bust of the Republic; Rℒ. Arms; — Æ. 1 Peso, 20, 10, and 5 Centavos; obv. Condor; Rℒ. Laurel-wreath.

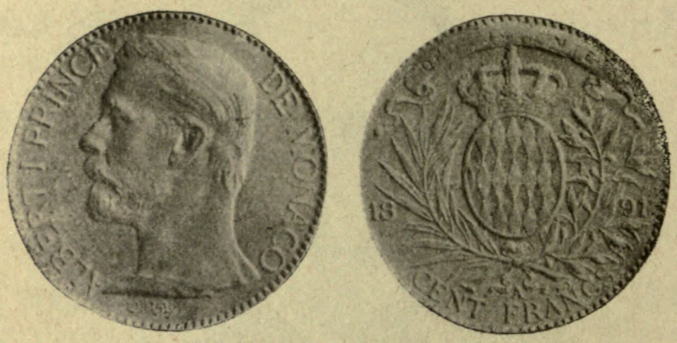
France. Pattern for Five Franc pieces (two varieties); — 2 Francs; — 1 Franc; — 50 Centimes. All of the "Semeuse" type; three

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designs of Rℒ. (a) LIBERTE. EGALITÉ. FRATERNITE. Torch on olive-branch, 1897; (b) Scales on olive-branch: 5 FRANCS. 1897; (c) Olive-branch, oak-branch and ears of corn; 1897.

Haïti. Æ. 1 Gourde, 50, 20 and 10 Centièmes (after La Forestierie's models). Obv. Young female head; Rℒ. Trophy.

Monaco. Albert I. Æ. 100 Francs; obv. Bust of the Prince; Rℒ. Shield. (*illustrated*).



Albert I. de Monaco. 100 Francs, 1891.

*
* *

STRUCK MEDALS.

1879. Imprimerie Chaix. Statue of Gutenberg (50 mill.). The first work entrusted to Roty after his return from Rome.

1880. Canal de Panama. The Banque parisienne to his subscribers (two sizes: 57 and 34 mill.).

1881. Dîner de la Marmite (2 var. 51 mill.).

1882. International Exhibition of Electricity (1881) (80 mill.).

1883. Léon Gambetta (68 mill.).

1884. Enseignement secondaire des jeunes filles (68 mill.); — Art applied to Industry; Vulcan presenting a shield to Minerva (80 mill.). This was the last work of the artist sent from Rome.

1885. Maison d'éducation of Auberive (45 mill.); — Henri Bouley, president of the Académie des Sciences (66 mill.).

1889. Franco-American Union (68 mill.); — Michel Eugène Chevreul (19 mill.; *illustrated*); — Railway Company of the Est Algérien (68 mill.).

1887. Sapeurs-Pompiers (50 mill.). Edited by A. Desaide.

1888. Dr Léon Gosselin, president of the Académic des Sciences (Plaquette, 58 × 42 mill.); — Assistance publique (68 mill.); — La Fermière (51 mill.; *illustrated*). Edited by Bescher; — The Suez Canal Company (Two sizes: 59 and 41 mill.).

1889. Suez Canal Company. Universal Exhibition of 1889 (41 mill.); — Rifle Meeting Prize Medal (two sizes: 50 and 41 mill.); —Sociétés de Secours mutuels (27 mill.); — The Century (two varieties; 15 mill.); — Jeton of the Buenos-Ayres

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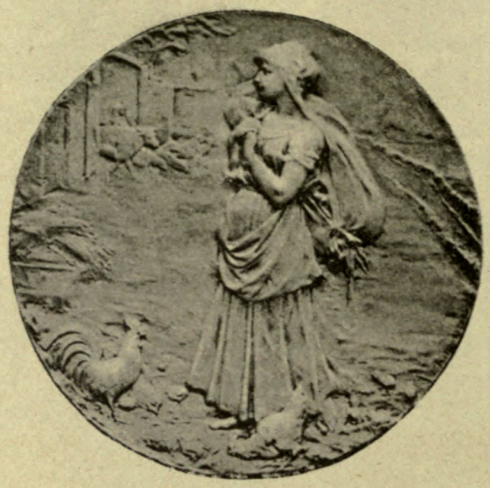




Michel Eugène Chevreul.

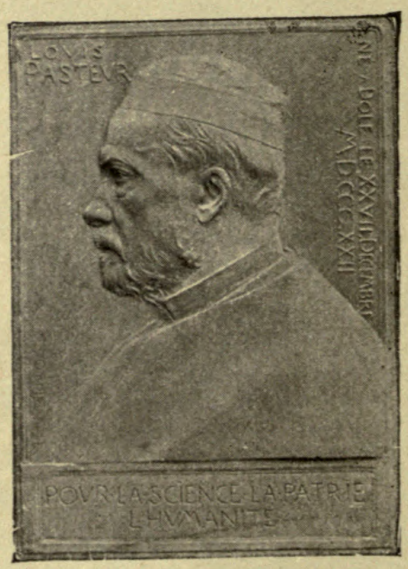
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Jockey-Club (27 mill.); — Gustave Adolphe Hirn (plaquette : 61×46 mill.); — Club Alpin français (plaquette: 61×46 mill.); — Centenary of 1789 (two varieties of plaquettes ; 23×94 mill.).



La Fermière.

1890. French Association for the Advancement of Science (two sizes: 68 and 45 mill.); — Sir John Pope Hennessy (68 mill.); — J. Roty to his Friends (plaquette: 50×58 mill.).



Louis Pasteur.

1891. Inauguration of the Préfecture of the Rhône (50 mill.); — Invalides de la marine (63 mill.); — Owl (two sizes: 32 and

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21 mill.); — Wounded Cupid (two var: 30 and 21 mill.); — Academy of Lyons (Prix Jean Chazière) (plaquette: 62 × 42 mill.).

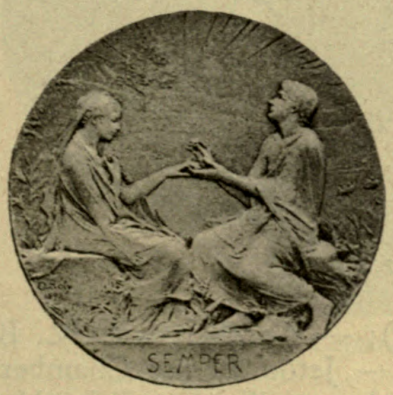


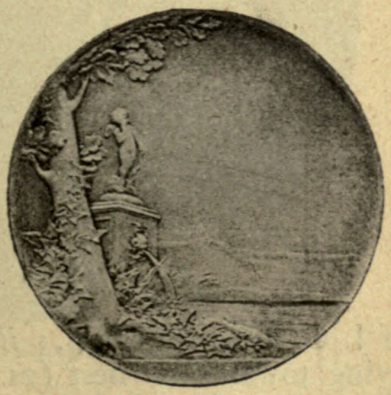
Maternité.





25th Anniversary of the French Republic.





Marriage Medal.

1892. Louis Pasteur (plaquette: 67 × 48 mill.; *illustrated*); — Jeton of the Chamber of Commerce of Lyons (octagonal jeton, 41 mill.); — Préfecture de Police; Commissions d'hygiène publique

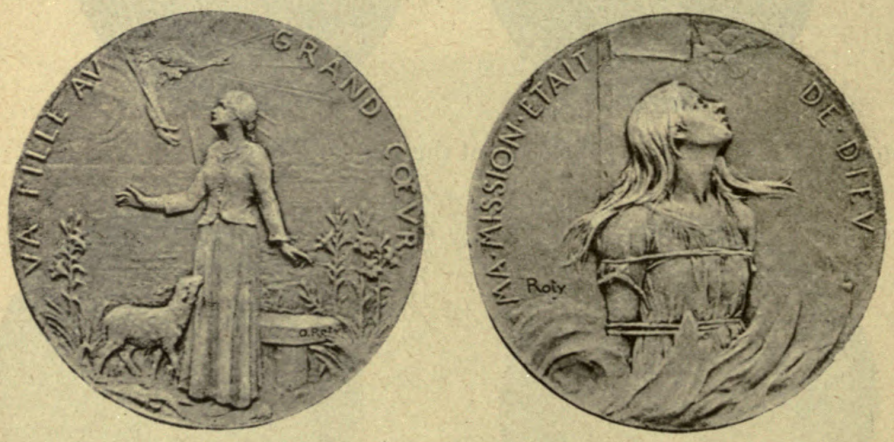
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et de salubrité (36 mill.); — French Exhibition at Moscou (1891) (63 mill.); — Jules Girard (plaquette: 59 × 43 mill.); — Pierre Soyer (plaquette: 34 × 26 mill.); — Henry Lozé, prefect of police (plaquette: 59 × 43 mill.); — L. A. Collin (plaquette: 59 × 43 mill.).



The Virgin.

1893. Dinner offered by M. H. Lozé to the officials of the Préfecture de Police (plaquette: 59 × 43 mill.); — Jeton of the Pasteur Institute (two varieties: 21 and 36 mill.); — Maternité (Christening

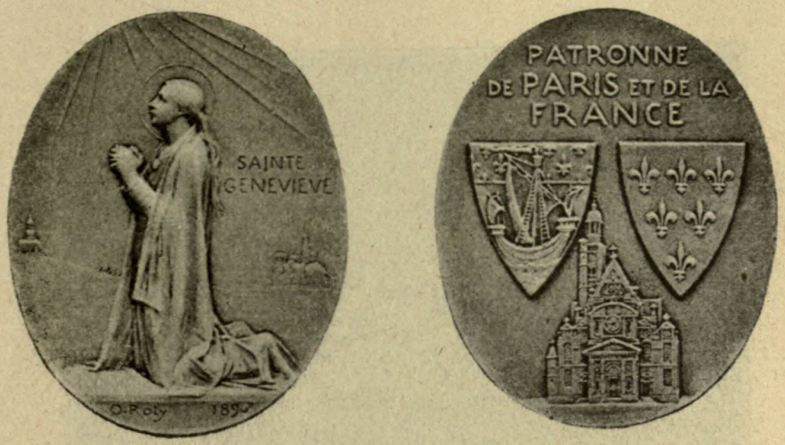


Joan of Arc.

of J. G. Roty) (36 mill.; *illustrated*); — Another, with R/. Bird flying towards its nest (21 mill.); — Jeton of the Chamber of Commerce of Saint-Nazaire (octagonal, 41 mill.); — Prize Medal of the Ministry of the Interior (two var., 50 and 36 mill.); — Jules Cambon, governor-general of Algeria (plaquette: 59 × 43 mill.); — Jubilee of the firm Christofle (1892) (plaquette: 59 × 95 mill.); — Another (41 × 29 mill.; *illustrated*).

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1894. Aux Combattants de Nuits (50 mill.); — Paris Chamber of Commerce (50 mill.); — Stéphane Dervillé, president of the Tribunal de Commerce of the Seine (plaquette : 59×43 mill.); — International Exhibition of Chicago (1893) (plaquette : 50×58 mill.).



Sainte-Geneviève.

1895. Assurances mutuelles of Rouen (68 mill.); — Fifth International Congrès pénitentiaire (50 mill.); — The Mariani Wine (plaquette : 52×38 mill.); — Jeton of M. Angelo Mariani



Union Centrale des Arts décoratifs.

(30 mill.); — Two other varieties (30 and 21 mill.); — Twenty-fifth Anniversary of the foundation of the Republic (four varieties, 36, 30 and 21 mill.); *one illustrated*, with PATRIA . NON . IMMEMOR. Bust of France ; Rℒ. Cock; — Marriage Medal (41 mill. ; *illustrated*).

1896. Military Medal of Madagascar (30 mill.); — Introduction

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primaire (50 mill.); — Another, a variety (27 mill.); — National and Colonial Exhibition at Rouen (68 mill.); — Actes de Dévouement (27 mill.); — Jeton of the Administration pénitentiaire (27 mill.); — Inauguration of the Musée Social (25. March 1895) (60 mill.); — The Virgin (oval medal, 36/36 mill.; 22/17 mill.;



Obv. France mourning over President Carnot, 1894.

19/16 mill.; 16/12 mill.; *illustrated*); — Joan of Arc (two sizes: 50 and 28 mill.; *illustrated*); — A. de Foville, Directeur des Monnaies, member of the Institute (64 mill.); — Visit of the Tzar Nicholas II. and Tzaritza Alexandra Feodorovna to Versailles, 8. October 1896 (plaquette: 60×43 mill.); — Emile Gaston Boutmy, member of the Institute, director of the Ecole des Sciences politiques (plaquette: 60×43 mill.); — Ste Geneviève

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(oval medal: 45×37 mill.; *illustrated*); — French Republic (46 mill.). Edited by Desaide; — Minerva (two sizes: 27 and 21 mill.).

1897. Ch. Périer, hospital surgeon (plaquette: 60×43 mill.).

1898. Colonel Laussédat (50 mill.); — Agents de change de



Rev. France mourning over President Carnot, 1894.

Paris (50 mill.); — Jules Simon (60 mill.); — Venus and Cupid (26 mill.).

1899. Venus and Cupid (26 mill.); — Union centrale des Arts décoratifs (plaquette; Rℒ. *illustrated*); — L. H. Farabeuf, professor of anatomy at the Faculty of medicine (plaquette: 61×43 mill.); — 25th Anniversary of the Marriage of Alfred Engel and Catherine Emilie Koechlin of Mulhouse, 16. February 1873-1898 (plaquette);

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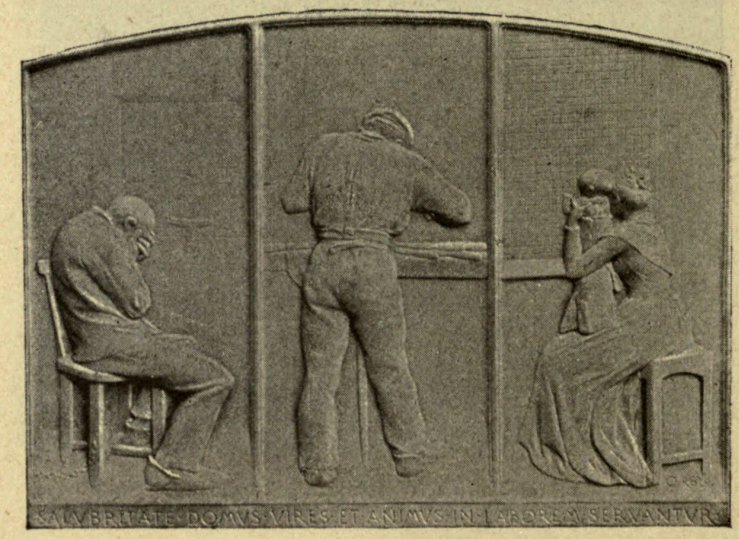
— Compagnie des bateaux parisiens (32 mill.); — Enfants de la Haute-Marne morts pour la patrie (50 mill.); — Dr Alfred Riche (plaquette: 60×42 mill.); — Famille Engel; plaquette (58×51 mill.); — L'Ange gardien au berceau (various sizes).

1900. Caisse des Victimes du devoir (36 mill.); — L'Amour



L'Amour consolant l'Humanité.

consolant l'Humanité (three varieties); — The Flag; Plaquette d'identité (three varieties; lozenge shaped); — Guardian Angel

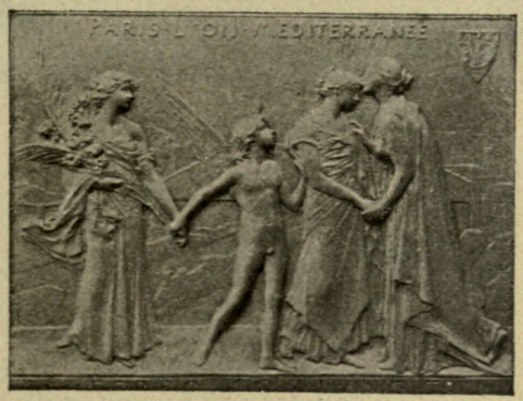


Inauguration of the Prisons of Fresnes-lès-Rungis.

(oval medal, 18 mill.); — Mines of Lens (1852-1899) (plaquette); — Faun and Nymph (30 mill.); — Congrès des Valeurs mobilières (small plaquette: 27×20 mill.); — Obsequies of President Sadi Carnot, 1894 (commemorative plaquette (105×75 mill.; *illustrated*); — Insignia, Fireman's helmet (hexagonal plaquette,

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32 mill.);—La Toilette (plaquette: 69×34 mill.);— Vestal Virgin near tripod on which the sacred fire is burning (plaquette: 51×32 mill.) ; — Commemorative Plaquette of the Universal Exhibition of 1900 ; — Firemen's medal (Médaille des Sapeurs-pompiers) (27 mill.); — Inauguration of the Prisons of Fresnes-lès-Rungis (plaquette : 59×80 mill. ; *illustrated*) ; — Œuvre des Libérées de Saint-Lazare, founded in 1870 (plaquette : 51×36 mill.); — Alfred Riche, professor of chemistry at the École supérieure de Pharmacie, member of the Académie de Médecine (plaquette) ; — Guardian Angel protecting a child against a serpent (plaquette) ; — M. Rossigneux ; — L'Etude; — Vierge consolatrice de l'enfance; — Médaille des Sapeurs-pompiers (27 mill.) ; — Mines of Lens (plaquette: 68×48 mill.).



The new Gare de Lyon, at Paris.

1901. Guardian Angel; — Inauguration of the new P.L.M. Gare de Lyon at Paris (plaquette ; *illustrated*); — Raffinerie Say (plaquette) ; — Centenary of the Bank of France ; — Silver Wedding of M. and Mme Morel-Journel (plaquette: 65×76 mill.); — M. G. C. Dubar (plaquette: 71×50 mill.) ; — Dr Lépine; — Mrs. A. Stevens-Hewitt, founder of the University of California (68 mill.);—M. and Mme Aynard (21 mill.); — Mme Marie Laurent (41 mill.); — Dr J. R. Lépine (plaquette: 59×42 mill.).

1902. M. E. Demagny (plaquette; 60×39 mill.); — Dr Paul Brouardel (plaquette: 70×50 mill.); — Medal of the Compagnie des Agents de Change of Lille (36 mill.); — Exhibition at Hanoï (50 mill.).

1903. Marriage Medal (second type): A ELLE TOUJOURS (two varieties).

1905. Dr Paul Brouardel ;— Défense des intérêts du travail dans la Région du Nord; — Gustave Louis Dubac; — La Science découvre la Vérité ; — A elle toujours! ; — Marie Laurent ; —

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Louis Delaunay ; — Centenary of the Bank of France ; — Aux âmes brisées secours ; — Henri, Jacques, Jeanne, Georges.

1907. Jules Lefebvre, painter ; — 1908. Dr A. Paulier, of Paris, etc.



A elle toujours.

*
* *

CAST MEDALS.

1878. Venus embracing Cupid (175 mill.) ; — 1879. Painting (plaquette : 200 × 140 mill. ; *illustrated* ; no R.) ; — Greek young lady at her toilet (plaquette : 184 × 92 mill.) ; — Another ; a reduction, oval (72 × 52 mill.) ; — Jeanne (plaquette : 60 × 47 mill.). The first plaquette executed by M. Roty ; — Maurice Albert, member of the French school at Rome (27 mill.) ; — Edouard Brongniart (130 mill.).

1880. Mme M. A. Roty (plaquette : 148 × 113 mill.) ; — Faun dancing with a nymph (medallion in form of a cup ; 100 mill.) ; — A reduction (30 mill.) ; — Vicomte Henri Delaborde, secrétaire perpétuel de l'Académie des Beaux-Arts (95 mill.) ; — A. Brongniart, member of the Académie des sciences (65 mill.).

1881. J. E. Lenepveu, member of the Institute (65 mill.).

1882. Mme Fréteau de Pény, comtesse Caffarelli (plaquette : 103 × 70 mill.).

1883. F. Engel-Dollfus (69 mill.).

1884. L. F. Lecomte (plaquette : 122 × 81 mill.).

1885. M. et Mme Pierre Boulanger (plaquette : 140 × 100 mill.) ; — Paul Beurdeley, advocate (plaquette : 67 × 51 mill.) ; — Victor Hugo (68 mill.) ; — Edmond Picard, advocate (75 mill.).

1886. Maurice Roty (plaquette : 64 × 48 mill.) ; — L. F. M. Amédée de Boissieu (plaquette : 73 × 52 mill.) ; — Georges Duplessis, keeper of prints at the Bibliothèque Nationale (plaquette :

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130 × 90 mill.) ; — Eudoxe Marcille, director of the Orleans Museum (plaquette : 75 × 56 mill.); — Charles Piet-Lataudrie (plaquette : 74 × 53 mill.); — Franco-American Union (100 mill.); — The French Youth to Michel Eugène Chevreul, member of the Academie des Sciences (98 mill.); — Railway Company of the Est Algérien (99 mill.) ; — The artist's Parents, J. B. Roty and Elisabeth Virginie Roty (plaquette : 139 × 169 mill.).



La Peinture.

1887. M. and Mme Bigo (plaquette : 92 × 68 mill.) ; — Mme Boucicaut (60 mill.); — M. and Mme Émile Goubert (30 mill.); — Louis Herbette, director of the Administration pénitentiaire (70 mill.); — Mme J. L. Henriette Herbette (70 mill.) ; — Ferd. de Schickler (73 mill.); — F. de Schickler (plaquette : 70 × 114 mill.); — Fortune (plaquette : 251 × 130 mill.) ; — Venus (plaquette : 91 × 176 mill.).

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1888. Dr Léon Gosselin (plaquette : 140 × 99 mill.) ; — Ferdinand de Lesseps (99 mill.) ; — Bergère (plaquette : 64 × 100 mill. ; *illustrated*).

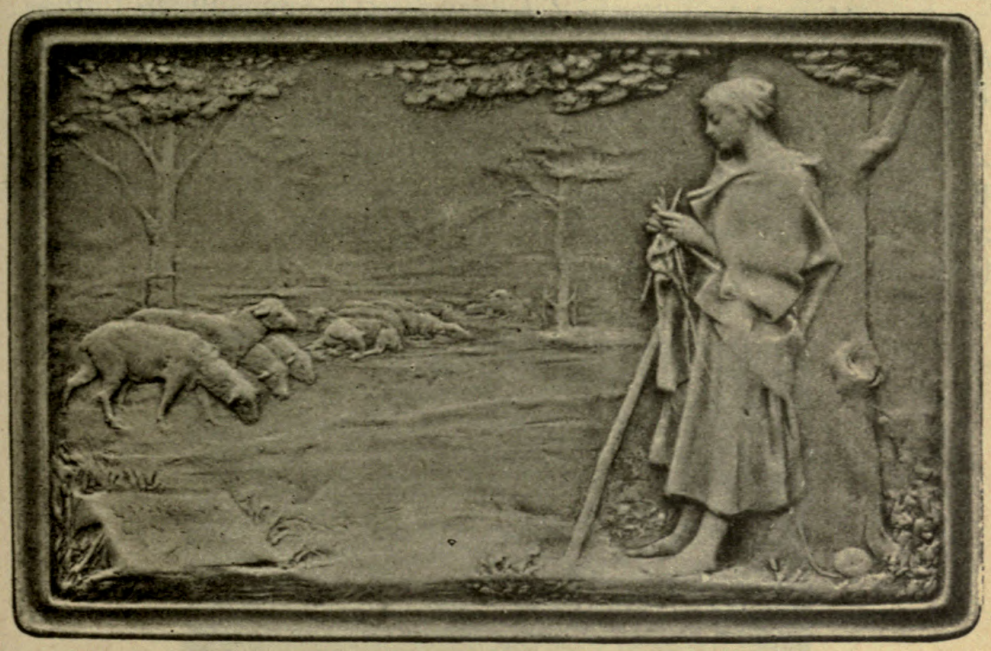


Madame Roty

1889. Leopold Delisle, member of the Institute (100 mill.) ; — Gustave Adolphe Hirn (98 mill.) ; — Mounet-Sully, secretary of the Comédie française (89 and 30 mill.) ; — French Alpine Club (plaquette : 129 × 96 mill.).

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1890. O. Roty to his Friends (plaquette : 100 × 106 mill.).
1891. Wounded Love (155 mill.).



Bergère.



"Maternité".

1893. Lewis Campbell, professor of Greek at St. Andrews University (110 mill.); — Maternité (150 mill. ; *illustrated*) ; — Fiftieth Anniversary of the Firm of Christofle (plaquette : 130 × 85 mill.).

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1894. M. and Mme Aynard (plaquette : 111 × 133 mill.) ; — Mlle Louise Taine (plaquette : 140 × 105 mill.) ; — International Exhibition of Chicago, 1893 (97 × 69 mill.).

1895. M. and Mme Simon (plaquette : 63 × 68 mill. Rℒ. *illustrated*) ; — Twenty-fifth Anniversary of the Foundation of the Republic (67 mill.).

1896. Colonel Laussédat, member of the Institute (120 mill.) ; — Henri Germain, member of the Institute (68 mill.) ; — Charles Rossigneux, architect (plaquette : 120 × 87 mill.) ; — National and Colonial Exhibition of Rouen (118 mill.) ; — Sainte Geneviève (oval medal : 175 × 135 mill.).



Rℒ. of Plaquette of M. and Mme Simon.

1897. Angelo Mariani (plaquettes) ; — E. Rousse, member of the French Academy (plaquette : 115 × 84 mill.).

1899. L. H. Farabeuf, professor of anatomy (plaquette).

Chavignerie et Auvray give the following works by Roty : 1873. Wounded Cupid (model in clay) ; — 1874. Flora, bas-relief, after an antique painting ; — Portrait-medallion of M. M*** ; commemorative medal of the devotedness of the brothers of the Christian Doctrine during the War of 1870-71, model in clay ; — 1875. De Patria Bene Meritis, after Balze, model in clay ; — Portrait-medallion of Lieutenant-colonel Riu ; — 1876. Portrait of M***, clay ; — 1878. Venus caressing Cupid, wax medallion ; — 1879. Study, engraved gem ; — Study, bas-relief, clay, &c.

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M. Saunier, referring to Roty, exclaims : « Voici un artiste qui suffirait à lui seul à la gloire d'une époque. A une science parfaite, à un goût toujours pur, M. Roty joint des qualités de cœur qui le servent étrangement. Dessinateur passionné, s'il s'est attardé à noter



Sketch by O. Roty for " la Semeuse ".

une attitude, un beau pli antique, la vie contemporaine l'a pris bien davantage. Les puissants et les humbles ont tour à tour passé devant lui, et tous lui ont laissé le secret d'eux-mêmes, car il a surpris chez les uns et les autres l'expression ou le geste simple qui caractérise une vie. De là ces dessins pleins de charme, si naturels en leur séduction (*L'Art décoratif*, III, p. 244).

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« Qui donc aujourd'hui ne connaît les exquises merveilles de Roty, ces précieuses petites tablettes de métal si vivantes et si émouvantes, qui parlent avec tant d'éloquence à nos sentiments les plus hauts et les plus désintéressés, les plus profonds et les plus intimes ? Qui ne connaît cette médaille commémorative du 25e anniversaire de la fondation de la République « Patria Non Immemor », cette



Sketch for an Agricultural Prize Medal.

Patrie, grave, sérieuse, triste, au grand œil creux et réfléchi, toujours en deuil, mais dont le revers réveille le frisson des grands espoirs avec son coq qui chante dans l'aurore, sur la terre inondée de rayons, éventrée par la charrue ? Qui ne connaît cette grande et immortelle figure de Jeanne, liée au poteau infâme, levant au ciel,

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dans les flammes du bûcher, ses yeux pleins de foi, qui semblent répéter les paroles de l'exergue : « Ma mission était de Dieu ! ». Qui ne connaît toutes ces nobles et touchantes allégories qui font vibrer si discrètement et si profondément les fibres les plus sensibles de nos cœurs : La *Maternité*, pressant sur son sein, dans un geste de tendresse si chaude et si caressante, le cher petit être qu'elle baise au front, la *Jeunesse* offrant ses hommages au vieux Chevreul, la fiancée de la *Médaille de Mariage* qui tend sa main pour recevoir l'anneau du fiancé, avec une dignité si modeste, si chaste, un don si pur et si entier de son être? Et toutes ces figures, d'une grâce infinie, ces types enchanteurs de jeunes femmes d'une beauté particulière qui les fait toutes parentes, d'une gravité simple, d'une élégance sérieuse et réservée, ayant toutes, dans leur attitude calme et leurs gestes rythmés, je ne sais quoi de noble, de chaste, de fier et de virginal. Il s'en exhale un parfum très frais de nature, uni à un souvenir lointain et suave des plus beaux exemples de l'antiquité. Ce charme opère si instantanément, avec une telle puissance, qu'on a l'impression, devant cet ensemble si riche et si varié, si imprévu et si nouveau, d'être en contemplation devant l'œuvre d'un génie ardent et spontané, à l'imagination active et toujours mouvante, produisant sous l'empire de l'inspiration et de l'entraînement. On ne perçoit pas au premier abord toute la science, la réflexion, la logique, l'esprit d'observation rigoureuse, d'analyse méthodique subtile et délicate, qui ont contribué à former cette magnifique éclosion poétique, si séduisante et si émouvante, cette splendeur d'art et cette profondeur de pensée (L. Bénédite, *L. O. Roty :* Art et Décoration, 1897, I, p. 34).

"Every one knows how important a position has now been reached by the medal in the domain of jewellery. For a long time it was the fashion to have a piece of antique money mounted as a brooch or pin ; then came the idea of substituting effigies of more recent date for these relics of by-gone civilisations, these little discs of metal, with their time-worn, half-effaced relief ; finally, it seemed desirable to be, as Daumier strove to be, *de son époque* — up-to-date, in a word ; to pass over works which were not conceived with a view to ornament, and in their stead to model specially medals appropriate in character to the part they were to play in setting off the modern *toilette*.

M. Roty was the first to understand their legitimate conditions, the first to realise them fully. His native delicacy, his sentiment at once subtle and strong, did much to support his ambition. Again and again, to the delight of womankind, he has revived the smiling graces of the eighteenth century. His success, as was only natural, produced imitators ; and to-day, even in the small towns in France, one may see in the jewellers' windows these medal-brooches, some

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the work of M. Roty himself, others by M. Vernon, M. Prouvé, or M. Yencesse—all most attractive and appropriate articles of ornament, and at the same time genuine works of art" (Roger Marx, *French Medal*, XXV, 23).

"The powers of men like Roty or Chaplain stand out the more prominently as they mark the logical conclusion, the result of half a century of labour and research. There is an abundance of contrasts between the works of the two men; and the diversity of talent shown by these leaders, while adding considerable lustre to the present movement, is also an incentive to fresh rivalry between them. Chaplain is remarkable for his force. His works gain fulness by the boldness of their plan, their sober style of draughtsmanship, and the pronounced fondness of their author for powerful figuration. He is above all a rigorously truthful portraitist, excelling in the characterisation and the definition of the male physiognomy. His series of portraits of the members of the Academy of Fine Arts deserves hence-forward to be regarded as classic. M. Roty's art reveals other phases of French thought. More sensitive and more imaginative than M. Chaplain, and more solicitous of grace and distinction, at once ingenuous and subtle, he recalls Proud'hon, inasmuch as, like him, he has the gift of realising, arousing, and making evident at the first glance the meaning of the most abstract generalities. In his allegories, as in his symbols of faith and love and maternity, poetry and truth are delightfully mingled. His whole work proclaims and sings the beauty of womanhood, now revealed quite unclothed, now the contour of the form left to be divined under the transparent draperies. These garments, flowing in harmonious folds, have been compared to those seen in Grecian statuary and in the *coroplastes* of Tanagra. It would be more correct to say that M. Roty has rejuvenated the art of antique drapery, and has derived therefrom many exquisite effects. His, too, is the credit of having restored to honour the *plaquette*, which would seem to have lost its use since the Renaissance" (R. Marx, *The Renaissance of the Medal in France*, The Studio, XV, 15).

« Avec M. Roty " says M. Roger Marx", l'art du médailleur atteint sa pleine expression d'originalité, d'indépendance. L'allégorie, qui a répudié les mythes consacrés, s'humanise, s'individualise, de manière à découvrir au premier regard le sens des généralisations les plus abstraites; moderne par le type, le galbe, l'ajustement, elle revêt une forme définitivement dégagée des lourdeurs du second Empire, une forme jeune, svelte, nerveuse, dont la courbe se suit sans peine sous l'envolée des draperies légères. Et l'accord est exquis quand à l'allégorie se mêle quelque réalité naïvement observée. Une médaille, une plaquette de M. Roty, c'est cette alliance imprévue : la fraîcheur souriante de l'imagination s'accom-

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pagnant de l'étude passionnée de la nature, l'invention s'ajoutant à la vérité pour se pénétrer délicieusement; c'est encore le métal qui s'anime et emprunte à la dégradation à peine accusée des reliefs et à la transparence des ombres le secret de la couleur, l'attrait d'une harmonie apaisée. D'où vient pourtant que cet art nous trouble à ce point, sinon qu'il est tout d'instinct, plein de sincérité, d'émotion tendre et neuve ? L'exemple d'Evainetos, de Kimôn, de Sperandio n'a donc que faire ici. M. Roty a pu goûter le charme de l'antiquité, à la façon d'André Chénier, mais rien ne vaut à son gré la nature ambiante, qu'il interroge ardemment, en analyste patient et sensible, qu'il exprime sans subtilité florentine, avec la pure bonne foi et la chaleur d'âme d'un maître de vraie lignée française » (*Médailleurs français*, p. 21).

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ROUAIRE *Vide* **ROAIRE** *supra*.

ROUARD, GEORGES JEAN BAPTISTE (*French*). Contemporary Sculptor, born at Angers; pupil of Gérôme. At the Salon of 1886 he exhibited a Portrait-medallion of Mme L***, and he has also done others.

ROUBAUD, FRANÇOIS FÉLIX (*French*). Sculptor of Lyons, born at Cerdon (Ain) in 1825, died on 21. December 1876. He was a pupil of Pradier, and the École des Beaux-Arts. He is the author of numerous Portrait-medallions: 1853. D^r^ Ph. Ricord; — 1857. Sixteen Portrait-medallions; — 1859. Mme J.***; — 1863. M. Vicaire; — 1866. Anatole Duruy de Graffenried; — 1869. M. Jourdan; — M. Güerouet; — 1870. Albert Duruy, historian; — President Gilardin, etc.

Bibliography. — Chavignerie et Auvray, *op cit.*

ROUBAUD, LOUIS AUGUSTE (*French*). Contemporary Sculptor, born at Cerdon (Ain), 29. February 1828; pupil of H. Flandrin, Duret, and the École des Beaux-Arts. By him are also several Portrait-medallions: 1861. M. Girardon; — Eugène Jouve; — 1868. Frédéric Chevalot; — 1886. Mme B***, and others.

Bibliography. — Chavignerie et Auvray, *op. cit.* — *Catalogues du Salon*.

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ROUCHOMOWSKY, ISRAEL (*Russ.*). Goldsmith of Odessa, born at Mozyr (Russia), now residing in Paris, who earned world-wide notoriety as the maker, from drawings and designs supplied to him, of the famous "Tiara of Saitaphernes", purchased as an antique work by the Louvre Museum, and kindred articles, worked in imitation of the ancient jewellery found on the coast of the Black Sea. He was called over to Paris, at the expense of the French government, to demonstrate the spurious nature of the articles by practical tests, and he has since settled there with his family.

At the Paris Salon of 1904 to 1906 he has exhibited several reliefs and plaques, of *repoussé* work, which are classed under the section of medal-engraving: 1904. Three Plaquettes; — Four Pendants; — Hôtel Lambert; — Four miniatures Plaquettes; — 1905. Portrait-medallions; — Pendants; — Russian Portrait-types, etc.; — 1906. Portrait-medallion of Zadoc-Kahn, Grand Rabbi of France, etc.

One of his sons is studying sculpture in Paris.

ROUFF, JEAN (*French*). Contemporary Sculptor, Modeller in wax, etc., born at Lugny (Côte-d'Or); pupil of Hubert, Lavigne, and Liénard. By him are: 1866. Homage to the Virgin, relief in wax; — 1867. Portrait-medallion of M. R.***; — 1876. Portrait-medallions of Children; — 1879. Velleda, relief in wax; — Francis I. and Diane de Poitiers, relief in wax; — 1880. Portrait-medallion of Jean Rouff; — M. Fontaine; — 1881. Sylia, coloured wax; — Victor Hugo, coloured wax; — 1882. Leda, relief in wax; — 1886. M. F.***, and others.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

ROUGELET, JEANNE (*French*). Contemporary Sculptor, born at Tournus; pupil of her father. She has been a frequent exhibitor at the Paris Salon between 1883 and 1895, and also executed Portait-medallions in bronze.

ROUGERON, CHRISTOPHE (*French*). Contemporary Sculptor, born at Récourt (Haute-Marne); pupil of Cavelier, and A. Millet. By him are a number of Portrait-medallions: 1874. Mlle T***; — 1875. Mlle M***; — 1876. Mlle Cécile; — 1879. M. Tiphaigne; — 1883. Mlle Jeanne C***; — Mlle Léontine C***; — 1884. M. T. E.***; — 1885. M. Vesseaux; — Mme A. Verniette; — 1886. M*** and his family; — L. Verniette; — 1887. Mlle Amélie C***; — 1888. Portraits of Friends; — 1890. Edouard Druey; — 1891. Prosper Belot; — 1892. G. Michel; — 1895. Mme Célestine Bertrand; — 1896. Firmin Bertrand, etc.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — *Catalogues du Salon*, 1882-1896.

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ROUGET, CLAUDE (*French*). *Circ.* 1530-1554. Engraver at Paris; Master of the " Nesle " Mint, appointed 19. February 1530; imprisoned in 1533. Privy-mark, a rose in the first C of FRANCISCVS and in the C of the first XPC, or another rose beneath the cross and shield. Later he became Master of the 'Monnaie des Etuves', and in 1550 of the 'Monnaie du Moulin', and combined with this office that of Engraver, in which he was however succeeded in the same year by Jean Erondelle and Etienne de Laulne.

He also engraved jetons, amongst which those of Louis Estissac, 1551.

BIBLIOGRAPHY. — E. Faivre, *op. cit.* — Rondot, *op. cit.* — Mazerolle, *op. cit.*

ROUGET, Mme EMILIE CAROLINE (*French*). Contemporary Sculptor, born at Paris; pupil of Mme de Cool, and M. Carlus. By this artist are several Portrait-medallions, Mlle Gabrielle ***; — Mlle B***, which were exhibited at the Paris Salon in 1886 and 1887.

ROUGEY, ROGIER (*French*). Engraver of Jetons at Bourges, seventeenth century.

ROUILLÉ, JACQUES (*French*). General of the Coins, 1563.

ROUILLON, PIERRE PHILIBERT (*French*). Contemporary Sculptor, born at Savigny-le-Temple (Seine-et-Marne); pupil of H. Chapu. By him are numerous Portrait-medallions in bronze: 1864. E. Séguin; — 1865. L. Warnet; — 1867. M. D.***; — M. G.***; — Mme S***; — 1868. Mme X***; — 1869. M. X***; — 1870. M. A***; — 1874. M. Warnet; — 1878. Mme A***, and others.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

ROUKENS, W. (*Dutch*). This signature occurs on the Rℒ. of a medal commemorating the Death of Queen Mary of Great Britain, $\frac{28\ \text{Dec.}}{7\ \text{Jan.}}$ 169 $\frac{4}{5}$. The obv. is signed: **W. R.** The work is poor.

BIBLIOGRAPHY. — Franks and Grueber, *op. cit.*, II, $\frac{113}{427}$. — *Catalogus* &c., nº 1762.

ROULIN, ZACHARIE DE (*French*). Mint-engraver at Dieppe, from 1592 to 1594, during the Ligue, for Henry IV. He struck there Doubles and Deniers tournois his with privy-mark, a trefoil surmounted by a star above the bust.

BIBLIOGRAPHY. — E. Faivre, *op. cit.* — *Annuaire de numismatique*, 1893, p. 65.

ROULLEAU, JULES PIERRE (*French*). Contemporary Sculptor, born at Libourne (Gironde); pupil of Cavelier, and E. Lafon. He is the author of a number of Portrait-medallions in bronze: 1878. M. G. C.***; — 1879. Portrait d'un Luron; — 1887. Hermann, violinist; — 1892. Charles Auguste Lefebvre, etc.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

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ROULLIER, HENRI (*French*). Contemporary Sculptor, born at Lyons ; pupil of Frémiet. By him are several Portrait-medallions, some of which have been exhibited at the Paris Salon.

ROUME, FRANÇOIS (*French*). Contemporary Sculptor, born at Marseilles; pupil of the Ecole des Beaux-Arts of Marseilles. At the Paris Salon of 1905 he exhibited three Portrait-medallions: Jules Ollive; — M. Baudoin ; — M. Roume.

ROUMIEUX, CHARLES FRANÇOIS (*Swiss*). Die-sinker of Geneva, by whom I have noticed a medal on the Golden Wedding of Pierre Machet and Joséphine Pfister, of Geneva, 1879.

ROUPELIN, JULIEN (*French*). Mint-master at Saint-Lô, 1529-1540; privy-mark, a bird's head at the end of legends. The Paris Mint-engraver Claude Lemay supplied him with dies for the coinage.

ROUSSAT, THOMAS (*French*). Mint-master at Paris, 1491; privy-mark, annulet under the B of BENEDICTVM.

ROUSSEAU, EUGÈNE (*French*). Contemporary Sculptor, born at Paris; pupil of Lequien. At the Salon of 1890 he exhibited three Portrait-medallions in bronze.

ROUSSEAU, GUILLAUME (*French*). Mint-engraver at Tours, 1527.

ROUSSEAU, JEAN (*French*). Also **ROSSEAU.** Goldsmith of Lyons, of the first half of the sixteenth century; died between 1538 and 1544. In 1533 he executed, in conjunction with Jacques Gauvain, the dies for the gold medals which were presented by the Consulate to Queen Eleonora, the Dauphin, and Chancellor Duprat.

BIBLIOGRAPHY. — Rondot, *Médailleurs lyonnais.*

ROUSSEAU, JEHAN (*French*). Mint-master at La Rochelle, 1495-1498; privy-mark, a small acorn.

ROUSSEAU, PIERRE (*French*). Mint-engraver at Paris, *circ.* 1673-1679. He engraved Jetons for the 'Ordinaire' and 'Extraordinaire de la Guerre'.

ROUSSEAU, ROBIN (*French*). *Circ.* 1508-†1529. Goldsmith of Tours, in the service of the Dauphin, and Cardinal d'Amboise. He also acted as Engraver to the mints of Poitiers and Tours. Barre gives his date as 1514-1532, and states that he engraved dies for the Gros and Demi-gros struck at Tours.

ROUSSEAU, VICTOR (*Belg.*). Contemporary Sculptor, born at Feluy-Arquennes, on 16. December 1865; Knight of the Order of Leopold. He is a pupil of the Royal Academy of Fine Arts of

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Brussels, and of the sculptor Charles van der Stappen. Professor at the Royal Academy of Fine Arts. His name is mentioned by M. A. de Witte in his "La Médaille en Belgique au XIXe siècle", in connection with a plaquette in bronze by the artist: "La science prenant possession de l'enfance".

ROUSSEL, HIPPOLYTE RENÉ PAUL (*French*). Contemporary Sculptor and Medallist, born at Paris, on 23. October 1867; pupil of Cavelier, Barrias, and Coutan. He obtained the first Grand Prix de Rome in 1895 for statuary; a Medal of the Third Class at the Paris Salon in 1896, one of the Second Class in 1898, and a Silver Medal at the Universal Exposition of 1900, in which year he became an Officier d'académie.

Besides numerous works of sculpture and decorative work, this artist has also executed a Medal of the Photo-Club (La Lumière unit l'Art et la Science), and Portrait-medallions of Prince Gabrielli; — Princess Gabrielli née Bonaparte; — Count Parisani; — Diego Angeli, poet; — Roux, sculptor; — M. Germain; — M. Lavergne; — Mlle de Skoropadsky (gold); — Accession of Louis XVIII (*Bramsen*, II, 1391); — M. Charles Diehl, professor at the Sorbonne; — Saint Christofle; — Plaquette for motor racing, etc.; — Mme G.***.

BIBLIOGRAPHY. — *Information kindly supplied by the artist.*

ROUSSEL, JÉROME (or **HIÉROME**) (*French*). Medallist, born in 1663, died at Paris on 22. December 1713. He was Medal-engraver to Louis XIV., and was received a member of the Académie royale de peinture on 28. March 1709.

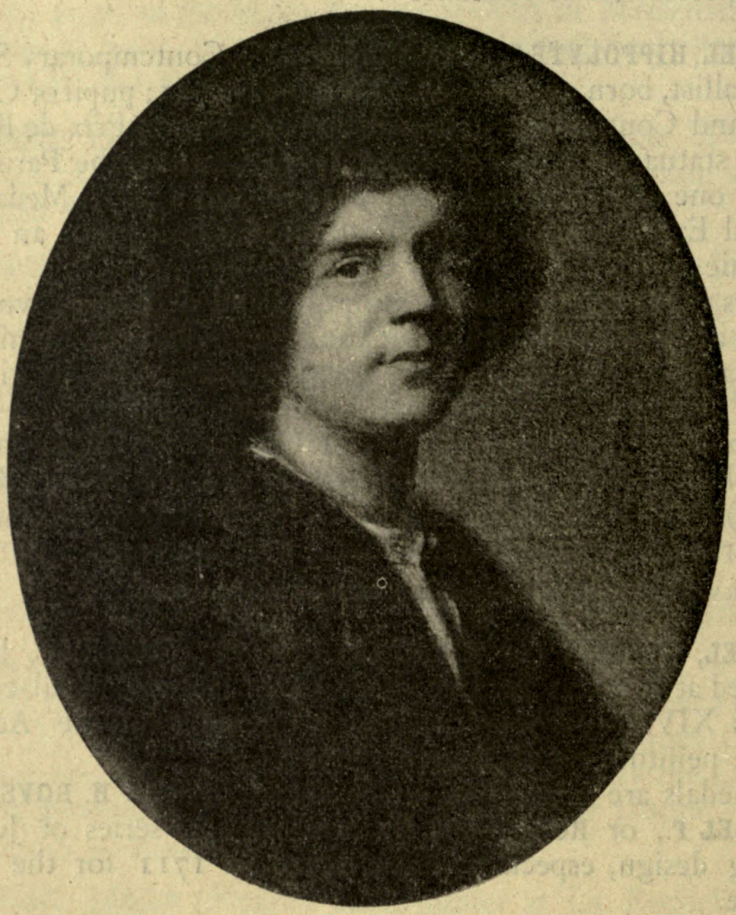
His medals are numerous, and some are signed: **H. ROVSSEL**; — **H. ROVSSEL F.**, or **ROUSSEL F.** By him are also series of Jetons of charming design, especially those issued in 1711 for the Jeu de l'Hombre.

He began working for the Medal Mint about 1686. For his reception to the Academy he executed a portrait of the Duc d'Antin.

From the Mint Accounts we learn that he received payments for the following productions: 1686. Wax model, puncheon, and medal-die; — 1687. Commemorative medal of the capture of the Citadel of Besançon; — Birth of Monseigneur, and Te Deum for the King's Recovery; — Marriage of the Dauphin; — 1688. Medal with a view of Cambray; — Taking of Besançon; — 1589. Surrender of Issel by the Dutch; — Capture of Aire; — Head of Louis XIV.; — 1692. Capture of Philippsburg (signed: **H. ROUSSEL**); — Convalescence of the King in 1658; — Relief of Arras; — 1693. The three Victories (**ROUSSEL F.**); — Institution of the Académie des sciences (**H. ROUSSEL F.**); — Relief of Audenarde (**H. ROUSSEL**); — Capture of Heidelberg; — 1695. Capture of

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Heidelberg; — Return of the King to Paris (**H. ROUSSEL F.**); — Three Portrait-medals of the Dukes of Burgundy, Anjou, and Berry; — Portrait-models of the King and Dauphin; — Portrait of Louis XIV.; — Portrait-medal of the Dauphin and three Dukes;



— 1699. Foundation of Neu-Brisach; — 1700. Portraits of the Dauphin, and Dukes of Burgundy, Anjou and Berry; — 1701. Portrait of the Queen; — Portraits of the Dauphin and Dauphine; — Engagement off Tobago; — Capture of Besançon (**H. ROUSSEL**); German Campaign; — English defeat at Brest; — 1704. Four Portraits of the Royal Family; — 1705. Conquest of Franche-Comté; — Bombardment of Genoa; — 1706. Capture of Thionville; — Capture of fourteen Towns, &c.

In 1715 Jerome Roussel's widow handed to M. de Launay, Director of the Medal Mint, the following dies : Bust of the King; — Head of the King; — Two other puncheons; — Head of Monseigneur; — Ten puncheons with the King's head, having served for jetons; — Nine puncheons for reverses of jetons; — Five puncheons

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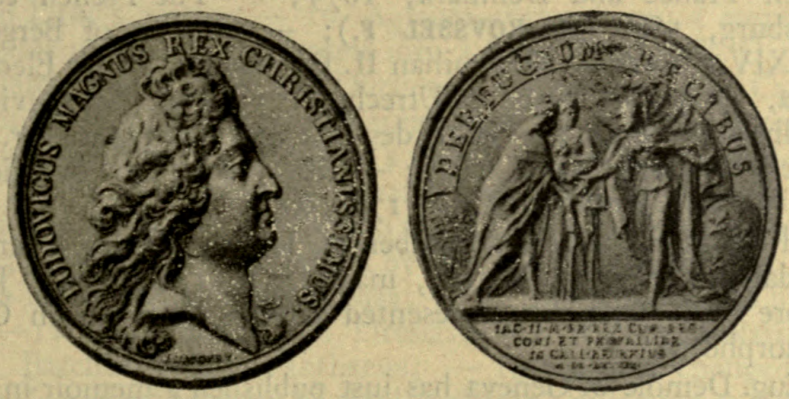
with the head of the Duc du Maine ; — Puncheon of the Comte de Toulouse ; — Four puncheons with head of Madame la Dauphine ; — Various other dies, alphabets, &c.

The following medals by Roussel are all signed : Fortifications of Huningen ; — Fulfilment of Louis XIII's vow ; — Bust of Cardinal de Noailles ; — Bust of Maximilien Titon ; — Bust of Chamil-



Duchesse du Maine, 1703.

lart ; — Marriage of the Duke of Burgundy (H.R.*f.*) ; — Bust of Mansart ; — Extinction of Heresy (H. ROUSSEL F.) ; — Bust of Louis XIV. ; — Crowned head of King ; — Jeton with bust of the Duc du Maine (H.R.F.) ; — Head of the King ; Rℒ. View of Paris (H.R.F.) ; — Jetons of 1699 and other dates (Parties casuelles ; —



Louis XIV. receives James II. 1689.

Artillerie ; — Bâtiments ; — Head of the Duchess of Burgundy ; — — Bust of the Duchesse du Maine, &c.).

Among the best known medals to which Roussel contributed we find : Battle of Dunkirk, 1658 (obv. signed R. ; Rℒ. by Molart) ; — Dunkirk taken, 1658 (obv. by Mauger ; Rℒ. signed R.) ; — Alliance of France and Holland, 1666 (obv. by Roussel ; very rare) ; — Louis XIV. receives James II., 1689 (obv. by Roussel ; very

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rare); another, by Mauger; — Battle of Fleurus, 1690 (obv. signed R; Rℒ. by Molart); — Action off Beachy Head, 1690 (Rℒ. by Molart); — Another, on the same event (obv. signed R; Rℒ. ROVSSEL F.); — Capitulation of Mons, 1691; — Another, on the same event, with Rℒ. by Molart; — Namur taken, 1692; — Battle of Steinkirk, 1692 (2 var.); — Sea fight off Gibraltar, 1693 (obv. signed : H. ROVSSEL F.); — Battle of Landen, 1693 (Rℒ. by Molart); — Expedition to Brest, 1694; — Peace of Ryswick, 1697 (sev. var., signed : R); - Jeton on the Rupture of the second Partition treaty, 1700; — French Indian Medal, 1693 (obv. Bust, signed; H. ROVSSEL.F.; Rℒ. FELICITAS DOMUS AUGUSTAE. Busts of the member of Louis XIV's family; signed : H.ROVSSEL. IN.). Medal used for presentation to the Indian Chiefs, but not originally struck for that purpose.

To these medals, which are of interest to English collectors also, I may add : Peace between France and Spain, and Marriage of Louis XIV., 1660; — Birth of the Dauphin, 1661; — Louis XIV. crosses the Rhine and conquers Batavia, 1672; — The French Troops invade Dutch territory, 1672; — The French capture twelve Cities, 1672; — To Louis XIV's praise (sev. var.); — Engagement of Senef, 1674; — Victories of the French at Kassel in Flanders, 1677 (2 var.); — Peace of Nymwegen, 1678; — Military Display of Louis XIV. at Ghent, 1678; — To the Glory of Louis XIV. as Restorer of the European peace, 1679; — Peace between France and Denmark, 1679; — The French capture Philipsburg, 1688 (H. ROVSSEL F.); — Capture of Bergen by Louis XIV., 1691; — Maximilian II. Emmanuel, Prince Elector of Bavaria, 1703; — Peace of Utrecht, 1713 (Rℒ. by Duvivier); — Colbert; — Titon; — Hôtel des Invalides, 1675 (sev. var.); — Recovery of Louis XIV., 1687; — Royal Academy of Sciences, 1667; — L. H. Rouvière, Paris, 1706, &c.

By Roussel are a larger number of Jetons, besides a series of 60 medalets or playing counters, made in 1711, for the "Jeu de l'hombre" on which he represented subjects drawn from Ovid's Metamorphoses.

Dr Eug. Demôle of Geneva has just published a memoir in *Revue suisse de numismatique*, t. XVI, 1910, entitled : "Les Jetons représentant les Métamorphoses d'Ovide sont-ils l'œuvre de Jérôme Roussel, de Jean Dassier ou de Ferdinand de Saint-Urbain" and conclusively proved that the jetons in question are by Jérôme Roussel, who had them struck at Geneva. The dies apparently came into the possession of Jean Dassier, who in conjunction with a certain Barthélemy Favre, had the series restruck with three fresh dedication pieces to Philip Duke of Orleans to take the place of those issued by Roussel.

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Roussel's jetons illustrating Ovid's Metamorphoses are : *Lib.* I. A. Dedication Jeton to Louis XIV, 1711, with : SON TRES HUMBLE ET TRES | OBEISSANT ET TRES FIDEL (*sic*) | SERVITEUR ET SVIET | JEROME ROUSSEL ; — 1. The Chaos ; — 2. The Creation of man ; — 3. The Golden Age ; — 4. The Seasons ; — 5. The Silver Age ; — 6. The Bronze Age ; — 7. The Iron Age ; — 8. Destruction of the Giants ; — 9. The Council of the Gods ; — 10. Lycaon metamorphosed into a wolf ; — 11. The Flood ; — 12. Repopulating of the Earth ; — 13. Defeat of the serpent Python ; — 14. Daphne changed into a laurel-tree ; — 15. Io changed into a cow ; — 16. Io on the borders of Inaca ; — 17. The Sleep of Argus ; — 18. The nymph Syrinx changed into Reeds ; — 19. The Peacock adorned with the eyes of Argus ; — 20. Io worshipped as Isis ; — 21. Quarrel between Epaphus and Phaeton ; — 22. The Oath of Cleimenes. — *Lib.* II. B. Dedication Jeton to the Dauphin Louis ; — 1. The Palace of the Sun ; — 2. Phaeton in the Sun's chariot ; — 3. Phaeton's Fall ; — 4. Phaeton's Tomb ; — 5. Jupiter takes the form of Diana ; — 6. Diana banishing Calisto ; — 7. Calisto changed into a bear ; — 8. Calisto and her son Arcas changed into Stars ; — 9. Juno complaining of Jupiter ; — 10. Retreat refused to the new Stars ; — 11. Protection extended to Nyctimenes ; — 12. The daughters of Cecrops discover Erectheus ; — 13. Coronis changed into a crow ; — 14. The Raven's colour changed from white to black ; — 15. Ocyroë changed into a mare ; — 16. The shepherd Battus changed into a touch-stone ; — 17. Mercury enamoured of Herse ; — 18. Pallas in Envy's grotto ; — 19. Aglaura changed into a stone ; — 20. Jupiter transforming himself into a bull. — *Lib.* III. C. Dedication Jeton to the Duke and Duchess of Burgundy ; — 1. Cadmus in Boeotia ; — 2. Cadmus avenging the death of his soldiers ; — 3. Soldiers born from the Dragon's teeth ; — 4. Cadmus builds the city of Thebes ; — 5. Actaeon changed into a stag ; — 6. Actaeon devoured by his dogs ; — 7. Juno transforming herself into an old woman ; — 8. Semele consumed by the lighthing of Jupiter ; — 9. Bacchus fed by the nymphs of Nisa ; — 10. Tiresias changes his sex twice ; — 11. The Judgment of Tiresias ; — 12. History of Narcissus ; — 13. Bacchus before Panthaeus ; — 14. Sailors changed into dolphins (a variety exists in M. Paul Bordeaux's collection at Neuilly-sur-Seine) ; — 15. Panthaeus torn up by his mother and aunts.

Jean Dassier, who acquired the dies of Roussel, issued the following additional Jetons of the above series : Dedicatory Jeton to Philip of Orleans, regent of France, 1717 ; — 1. Semiramis builds the walls of Babylon ; — 2. Pyramus and Thisbe ; — Unfinished die, represented Semele consumed by Jupiter's fire.

The Paris Mint Museum possesses 18 unfinished dies depicting various subjects of Ovid's Metamorphoses, which are copies of some

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of the above-described types, of a slightly smaller size, but Dr Demole does not decide on their authorship, and so they may be either by Jerôme Roussel or Jean Dassier.

Roussel's dies came ultimately into the possession of Ferdinand de St. Urbain (*q.v.*) who intended reissuing these jetons, but there is nothing to prove that he did so.

Bibliography. — Rondot et De La Tour, *op. cit.* — J. J. Guiffrey, *Jérôme Roussel*, Rev. num., 1891, pp. 335-341. — J. d'Affry de la Monnoye, *Jetons de l'échevinage parisien*. — Chavignerie et Auvray, *op. cit.* — Hawkins, ed. Franks and Grueber, *op. cit.* — Betts, *Historical Medals of America*. — *Catalogus der Nederlandsche en op Nederland betrekking hebbende Gedenkpenningen*, 1906. — *Oranje-Penningen* — Nagler, *op. cit.* — Bolzenthal, *op. cit.* — Ammon, *op. cit.* — Blanchet, *op. cit.*

ROUSSEL, LÉO (*French*). Contemporary Sculptor, born at Ourches; pupil of Thomas, and Payen. He is the author of numerous Portrait-medallions, some of which were exhibited by him at the Paris Salon : 1902. Three Portrait-medallions in bronze; — 1903. Portrait-medallions of Dr Bilhaut; — M. Millot; — M. Jacob; — 1906. Mme Pl***; — Ma bonne mère, &c.

ROUSSEL, MAURICE PASCAL (*French*). Contemporary Sculptor, born at Cette; pupil of Falguière. At the Salon of 1892 and 1905 he has exhibited Portrait-medallions.

ROUSSEL, NICOLAS (*French*). One of the Engravers who were commissioned to engrave Pattern " Francs " of the Cardinal King Charles X. in 1590. He was born *circ.* 1575, and was residing at Paris in 1624, where he was earning his living as an Engraver of Jetons.

ROUSSEL, PAUL RENÉ (*French*). Contemporary Sculptor, born at Paris; Pupil of Cavelier, Barrias and Coutan. In 1889 he exhibited at the Paris Salon a Portrait-medallion of Mlle Ch. Desfontaines, and in 1901 he showed a series of seven Portrait-medallions, which are of undoubted merit. In 1909 he exhibited a Portrait-medallion of a Lady, in cast bronze.

ROUSSELET, ALEXIS ÉTIENNE (*French*). Engraver of Seals, Coins, and Medals of Rheims, *circ.* 1726-1732. He acted as Mint-engraver there.

ROUSSELET, JACOB (*French*). Mint-engraver at Rheims, *circ.* 1769.

ROUSSELET, CHARLES ANDRÉ (*French*). Gem-engraver of the second half of the nineteenth century, born at Paris; pupil of Jouanin and Levasseur. At the Paris Salon of 1878 he exhibited :

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Night, sardonyx intaglio; — Portrait of M. Rousson Senr, sardonyx cameo; — Portrait of the Artist, sardonyx intaglio.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

ROUSSY, JEAN BAPTISTE (*French*). Contemporary Sculptor, born at Villerupt (Meurthe-et-Moselle); pupil of Paris. At the Salon of 1902 he exhibited two Portrait-medallions, and a Plaquette.

ROUVIÈRE, JOHANN PETER (*Germ.*). Warden of the Mint at Breslau, 1764-1777; appointed Mint-master in 1777.

BIBLIOGRAPHY. — Friedensburg, *Neuere Münzgeschichte Schlesiens.*

ROUVRE, B.L.M. PHILIPPE DE (*French*). Contemporary Sculptor, born at Lille; pupil of Bourgeois. The following Portrait-medallions in bronze have been exhibited by him at the Paris Salon : 1881. Emile Bournouf, honorary director of the French School at Athens; — Mme Léonie-Emile Bournouf; — 1882. Mon fils Georges; — 1883. Mme S. de F***; — 1884. Mlle M. J***; — 1885. Mlle Marie J***; — 1886. Portrait-medallion; — 1890. Mme Georges Paillot, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

ROUW, PETER (*Flem.*). Son of Percy Rouw, and also a noted Modeller in wax, who flourished during the first half of the nineteenth century. He worked largely on tinted wax of pinkish colour, and some of his Portrait-medallions are in the Victoria and Albert Museum, South Kensington, the best being those of Pitt, Fox, Prince Lucien Bonaparte, and George Prince Regent.

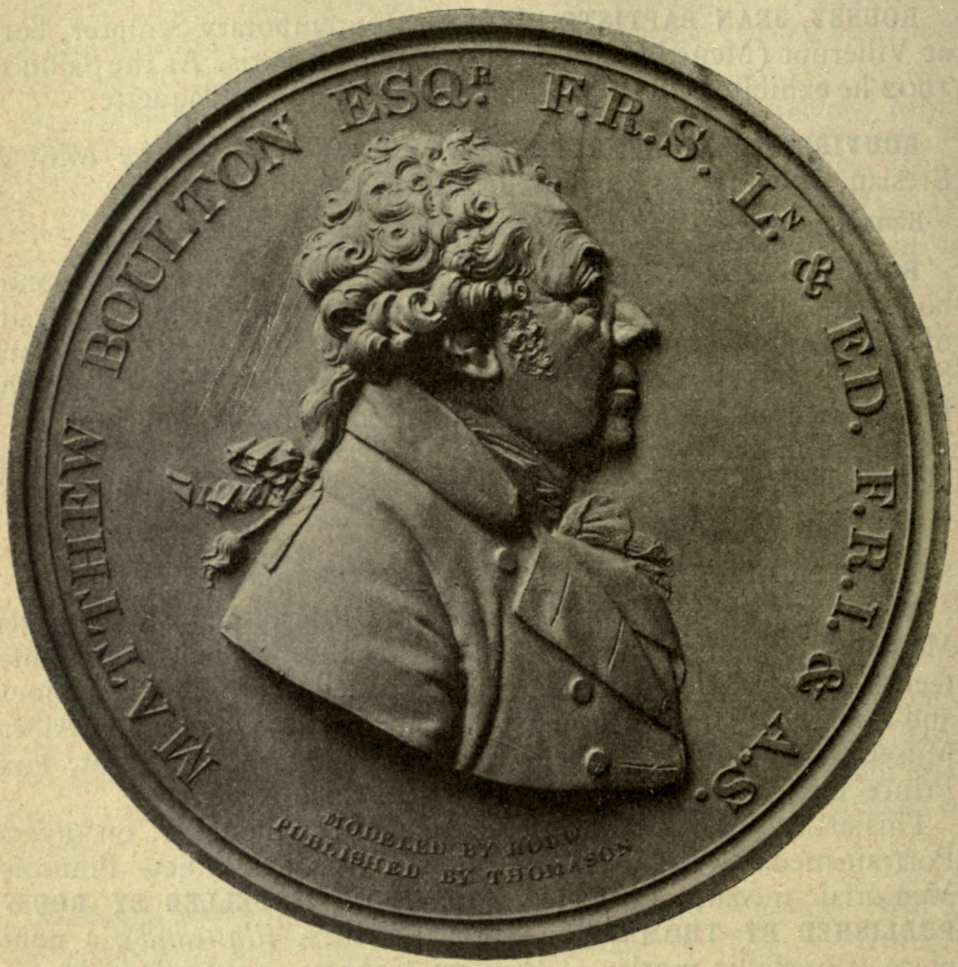
This artist's signature occurs, as that of the modeller, on several Portrait-medals, engraved by other artists : Matthew Boulton; Memorial medal, 1809 (by **P. WYON; MODELLED BY ROUW; PUBLISHED BY THOMASON**; size : 4 inches, *illustrated*), a noble piece of medallic work; — William Cobbett, 1762-1851; Memorial medal; uniface (engraved by **J. BADDELEY — P. ROUW MOD.**); Queen Caroline, consort of George IV., 1820 (by G. Mills); — Joseph Hanson, 1781-1811; Portrait-medal of 1810 (by T. Wyon); — Francis Rawdon, first Marquis of Hastings, 1754-1826; Pindarees and Mahrattas subjected, 1818 (signed on obv. : **MODELLED BY P. ROUW — W. WYON F.**); — Thomas Graham, Lord Lynedoch; — Engagement of St. Sebastian, 1813 (by Webb; Mudie's series), &c.

BIBLIOGRAPHY. — H. A. Grueber, *English Personal Medals*, Num. Chron., 1888, 1890, 1892. — *Mudie's National Medals.* — Cochran-Patrick, *Medals of Scotland.* — J. M. Gray, *James and William Tassie.* — *The Connoisseur*, VIII, 138.

ROUW, PERCY (*Flem.*). Modeller in wax of the end of the eighteenth century and early part of the nineteenth. He was noted for his

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small high reliefs in multi-coloured wax, comprising several portraits of the family of George III., in which the colouring is harmonious and the modelling bold and accurate.



Matthew Boulton.
Modelled by Peter Rouw.

This artist was contemporary with James Tassie, John Bacon, Eley George Mountstephen, Edward Burch, Lady Diana Beauclerc, Miss Mary Slaughter, and the Hon. Mrs. Damer.

ROUX (*French*). Engraver of the second half of the seventeenth century, by whom is a medal of Charles Evrard, signed **ROUX 1671.**

ROUX, JULIEN (*French*). Contemporary Sculptor, born at Saint-Michel de Ghaisne (Maine-et-Loire) on 28. July 1836; pupil of Jouffroy. By him are the following Portrait-medallions: 1861. Emmanuel de Cossé, comte de Brissac; — Abbé Vincelot; —

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1865. M. Béraud ; — 1868. L. C. Davon; — 1870. Berryer; — M. Ratisbonne; — 1879. M. X***; — La Pensée, bas-relief in bronze; — 1880. Commandant J. F. Salneuve.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

ROUX, NICOLAS DE (*French*). Mint-engraver at Rouen, appointed on 12. August 1656.

ROVIRA, L. (*Mexic.*). Die-sinker of Mexico, about 1843. His initials **L. R.** occur on the obv. of a Medal of the Military Asylum at Mexico, 1843.

ROWLET, RALPH (*Brit.*). Mint-master in London, *temp.* Henry VIII, from about 1527 to 1531.

ROY, BABU MADHAB CH. (*Indian*). Native Mint-engraver at Calcutta, 1. April 1886 to 1. January 1887, and 10. June 1889 to 1. October 1893.

ROY, DAVID (*French*). Watchmaker at Tours, appointed Mint-engraver there in 1595.

ROY, FRANÇOIS (*French*). Contemporary Sculptor, born at Bissy-sur-Fley (Saône-et-Loire); pupil of Hiolin. At the Salon of 1884 he exhibited a Portrait-medallion of M. L. Laroze, and in 1889 another of Mme A. D***.

ROY, GUILLAUME DE (*French*). Mint-master at Angers, 1588.

ROY, HIPPOLYTE LE. *Vide* Vol. III, p. 420.

ROY, MARIE CONSTANT (*French*). Contemporary Sculptor, born at Champlor (Yonne); pupil of Collin. By him are Portrait-medallions, amongst which one of a young Lady was exhibited at the Paris Salon in 1885.

ROY, PIERRE LE (*French*). Goldsmith, and Seal-engraver at Bruges, *circ.* 1470-1478. In 1470 he made a pattern for the silver Denier de la Toison, or Briquet, and in 1478, a secret seal of the Archduke Maximilian and Mary of Burgundy, for which he was paid 60 Flemish livres.

BIBLIOGRAPHY. — Pinchart, *Biographies*, &c., Revue num. belge, II, 2^e^. 219.

ROYER, L. (*French*). Designer (or Inventor) of the Medal of the Medical-Chirurgical Society of Amsterdam, 1840.

ROYAUME, ISAAC (*French*). Son of Pierre I. Royaume, born 1563, died 1648. He is said to have been Engraver at the Geneva Mint, and to have produced dies for medals.

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ROYAUME, PIERRE I. (*French*). Mint-engraver at Geneva, from 11. March 1588 until his death in November 1605.

ROYAUME, PIERRE II. (*French*). Son of the preceding, born in 1573, died 3. June 1646. Mint-engraver at Geneva from 1605 to 1646.

ROYAUME, PIERRE III. (*French*). Grandson of Pierre I.; Assayer at the Mint of Geneva, before 30. June 1651, when he was appointed in the same capacity at Lyons, and again from 1668 to 1669. He was born in 1595.

ROYAUME, PIERRE IV. (*French*). Son of Pierre II. Royaume, born in 1605, died 8 September 1676. Appointed 'Graveur en survivance', 18. December 1640; succeeded Pierre II. on 5. June 1646 and in office until 1669, in which year both he and his cousin Pierre III. were employed as Assayers to the Mint.

ROYAUME, PIERRE V. (*French*). Son of the preceding; born in 1635, died in 1678. Mint-engraver at Geneva from 1670 to 1678. From 1670 to 1676 Pierre IV. and Pierre V. acted as Assayers and Mint-engravers, but it is difficult to ascertain who was Assayer and who was Engraver.

M. Louis Dufour-Vernes, *La Mère Royaume et sa Marmite*, Genève, 1880, and *Descendance genevoise de la Mère Royaume*, Genève, 1881, gives the filiation of the various Engravers of the name of Royaume, as follows :

Pierre I († 1605)

Isaac (1563 † 1648)	Pierre II (1573 † 1646)
Pierre III (1595 † ?)	Pierre IV (1605 † 1676)
	Pierre V (1635 † 1678)

Isaac Royaume is said to have engraved one of the Genevese Scholastic medals (Haller II, 1937. Poole, p. 232, n° 21).

To the Royaumes we may probably ascribe the following coins of Geneva : Ⱥ. Four Ducats, 1635-1647; Double Pistoles, 1637-8, 1659; Double Ducats, undated, 1634, 1646, 1654, 1656-60, 1662-66; Vieilles Pistoles, 1636-42, 1676; Pistoles, undated, 1634-35; Ducats, 1644-52, 1654, 1656-57, 1667, 1674; Florins d'or, 1590-91, 1594-96, 1603, 1611, 1619, 1622, 1625, 1630, 1634-51; — Ⱥ. Quadruple Thaler, 1593; Double Thaler, undated, 1598; 12 Florins, 1590; Thalers, undated (sev. var.), 1589-96, 1598, 1603, 1610, 1612, 1620-23, 1625-30, 1633-35, 1637-43, 1652, 1657, 1659; Half-Thalers, 1597, 1620-23, 1625-29, 1633, 1638, 1640-

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41, 1657-59; Quarter Thalers, 1602, 1619-20, 1623-24, 1626-27, 1633-34, 1635-36, 1641, 1644-45, 1647, 1657; Twenty-four Sols, undated, 1620, 1624-25, 1633-36, 1644-47, 1657, and subsidiary coinage.

BIBLIOGRAPHY. — Demôle, *op. cit.* — Rondot, *op. cit.* — Poole, *op. cit.*

ROYÈRE, ANTOINE (*French*). Also **ROIEYRE.** Mint-engraver at Villefranche en Rouergue, *circ.* 1517-1522.

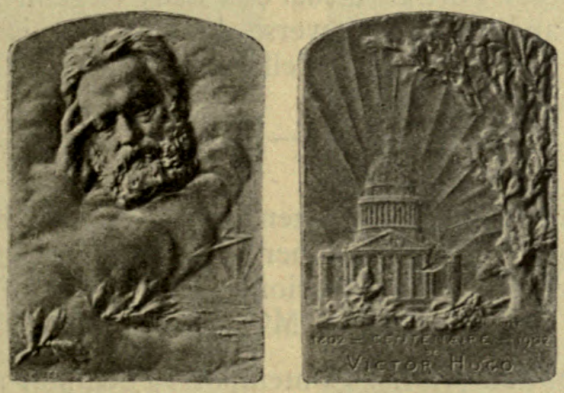
ROZ, ROZV (*Germ.*). Moneyer at Cham, *circ.* 990 (Dannenb. (190), II, 687).

ROZE, ANDRÉ DE LA (*French*). Mint-master at Lyons, appointed in 1529. Privy-mark, a rose. Later, he was Mint-master at Chambéry, 1542.

ROZE, ALBERT AUGUSTE (*French*). Contemporary Sculptor, born at Amiens; pupil of Dumont, Thomas, and Bonnassieux. At the Paris Salon of 1884 he exhibited two Portrait-medallions; in 1890, one of Mlle Elizabeth F***; and in 1905, M. A. L***.

ROZE, LEONARD (*French*). Painter of Lyons, *circ.* 1539-1547. Mint-engraver at Lyons, 1544.

ROZET, RENÉ (*French*). Contemporary Sculptor, born at Paris; pupil of Cavelier. Besides numerous works of sculpture, this artist has also produced some Portraits-medallions, and in 1902, a charming Plaquette commemorating the Centenary of Victor Hugo



Centenary of Victor Hugo, 1902.

(*illustrated*). His latest work is a commemorative Plaquette of the Separation of the Church from the State in France, 1907.

ROZET, GASTON (*French*). Contemporary Sculptor, born at Cayenne from French parents, by whom is a fine Portrait-medallion of Colonel Mancel, exhibited at the Paris Salon in 1887.

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ROZZI (*Ital.*). Gem-engraver of the second half of the eighteenth century, whose signature occurs on a sardonyx intaglio representing Hero and Leander.

R. S. These initials occur on the truncation of William IV's bust on a Double Mohur of 1835, engraved by Kasi Nath (Vol. III, p. 122). These letters **R. S.** stand fo Robert Saunders, who was Mint-master at Calcutta from 1826 to 1836.

R. S. *Vide* **RUDOLPH STADELMANN**. Medallist at Darmstadt, *circ.* 1817-1843.

R. T. (*Ital.*). Signature of a Medallist who was working *circ.* 1579, and who executed a Portrait-medal of Pope Gregory XIII. of which two reverses are known : (a) VIR. AB. VRBE etc. Madonna and Child ; (b) VIATORVM SALVTI. Bridge over a torrent ; diam. 42 mill., and others. *Vide* **TIMOTHEUS REFATUS** *supra*.

BIBLIOGRAPHY. — Armand, *op. cit.*, III, 131.

RUBEMPRÉ, Mlle MARIE COZETTE DE (*French*). Contemporary Sculptor, born at Amiens ; pupil of Chapu. One of her medallions in bronze representing Hope was exhibited at the Paris Salon in 1873 and 1874, and she also modelled Portraits.

RUBERTO, GIANFRANCESCO (*Ital.*). Medallist of the third quarter of the fifteenth century, who was working *circ.* 1484. His signature : **IO. FR. RVBERTO. OPVS** occurs on a Portrait-medal of Gian Francesco II. Gonzaga, fourth marquis of Mantua ; R/. FAVENT. FOR. VOTIS. Roman horsemen fighting (52 mill.). Armand ascribes to the same artist another Portrait-medal of a Lady (legend : DIVA. IVLIA. PRIMVM. FELIX) and analogous reverse, but the piece is by L'Antico, one specimen, formerly in the Wellenheim collection being signed : **ANTICVS.**

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Armand, *op. cit.*, I, 81. — Friedländer, *op. cit.*, p. 127.

RUBIN, AUGUSTE (*French*). ContemporarySculptor, born at Grenoble (Isère), pupil of his brother Hippolyte Rubin. He is the author of some Portrait-medallions : 1882. M. L*** ; — 1898. Louise Sagnier ; — 1905. M. & Mme Bartholdi, etc.

RUBINO, EDOARDO (*Ital.*). Contemporary Sculptor and Medallist. At the New York International Medallic Exhibition, March 1910, he has exhibited the following works : Angel of Charity ; — Sailing ; — Prize for an Exhibition of photography ; — In memoriam ; — To a worker ; — Heart ; — The mountain climber ; — Cup for horse races ; — Hélène d'Orléans, Duchess of Aosta ; — Professor Carlo Cipolla ; — Victory ; — Professor Alberto Gamba ; — The Duke of the Abruzzi ; — Life ; — Motherhood ; — Homage ; — The Press.

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RUCK. *Vide* **ROEG** *supra.*

RÜCK. *Vide* **RUECK** *infra.*

RUCKDESCHEL, JOHANN LORENZ (*Germ.*). Mint-master at Bayreuth, 1726-1736. He signed usually : **I. L. R.**

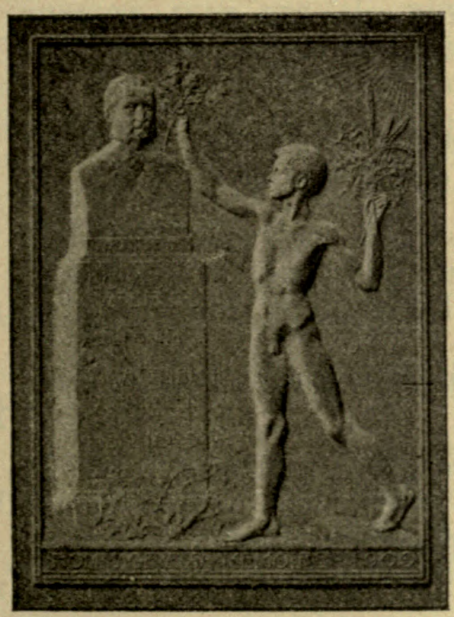
RUCKDESCHEL, CHRISTOPH LORENZ (*Germ.*). Mint-master at Bayreuth, 1747-†.30. June 1768. He signed his issues **C. L. R.** and also **L. R.** His signature occurs also on a Marriage Medal of Duke Charles II. Eugenius of Württemberg-Stuttgart with Princess Elizabeth Friederike Sophie of Brandenburg, 26. September 1748.

RUCKEN, HILDEBRAND (*Germ.*). Mint-master at Marburg, 1588-† 29. June 1593. His initials **R H** occur on some of his issues, and even on a Reichsthaler of Louis III. of Hesse, dated 1595. Schlickeysen gives his name as **RUCKER** in error.

RÜCKE. *Vide* **RUECKE** *infra.*

RUCKINSATTEL, JOHANNES (*Austr.*). Seal-engraver of Hermannstadt (Transylvania), *circ.* 1660. His initials occur on the R/. of a Ten Ducat piece of Achatius Barczai, 1660.

RUDDER, ISIDORE DE (*Belg.*). Contemporary Sculptor, residing at Brussels, by whom are several medallic works of exceptional





To the Memory of M. Louis Wolters, 1900.

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merit : Medal of the Photographic Society " L'Effort " ; — Portrait-plaquette to the memory of Louis Wolfers, 1900 (*illustrated*). M. Laloire speaks very highly of this artist, who was born in 1855. The Antwerp Museum possesses a very fine group by him, " Le Nid ". His Portrait-plaquette of M. A. Mabille, offered by the City of Brussels, and the Plaquette on the Entente Hollando-Belge deserve also mention here.

M. Emile De Keyzer, Director of the Finance Department of the Congo State has lately shown me an Inauguration medal by De Rudder of the First Railway of the Congo, 1. July 1898.

BIBLIOGRAPHY. — Laloire, *La Médaille en Belgique*, 1902. — *Magazine of Art*, nov. 1901.

RUDE, FRANÇOIS (*French*). Sculptor of the nineteenth century, born at Dijon on 4. January 1784, died at Paris on 3. November 1855 ; pupil of Derosge, and Cartellier. In 1812 he won the first Grand Prix de Rome and in 1833 he became a Knight of the Legion of Honour. His busts of Monnier, La Peyrouse, David, F. Devosge, and his statues of Louis XIII., Marshal Ney, Cavaignac, Joan of Arc, Louis d'Armagnac, Neapolitan fisherman, Mercury, Hebe and Jupiter, are all well-known. His signature occurs also on large Portrait medallions in bronze, among which Marx mentions one of Antonin Moine.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — C. Poisot, *Notice sur le sculpteur François Rude*, 1857. — Fourcaud, *François Rude*, Gaz. des Beaux-Arts, 1888, I, 353. — R. Marx, *Médailleurs français*, 1887. — Fortnum, *Bronzes in the South Kensington Museum*, 1870.

RÜDER, CHRISTIAN LUDWIG (*Germ.*). Mint-master at Hanau, 1771-1784. Privy mark, **C. L. R.**

RÜDEL, GEORG (*Germ.*). Mint-master at Erlangen, in conjunction with Neuberger and Keller, May to end of August 1622.

RÜDEL, JONAS (*Germ.*). Mint-master, in conjunction with Hans Rentsch, at Erlangen, June 1621 to May 1622, and Culmbach, March to August 1621 ; alone, at Bayreuth, 25. July to 11. September 1621.

BIBLIOGRAPHY. — C. F. Gebert, *Die Brandenburg-Fränkischen Kippermünzstätten, 1620-1622*.

RÜDESHEIM, PETER (*Germ.*). Mint-master at Düsseldorf, 1783-1804. His initials occur on coins he issued. I have noticed them on a Reichsthaler of Maximilian Joseph, Prince Elector of Bavaria, dated 1804, whereas the Half Reichsthaler of 1804 is only signed **R.**

RUDGERUS (*Germ.*). Moneyer at Ratisbon, 1207.

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RÜDIGER, HERMANN (*Germ.*). Polish Mint-master-general, 1595-1601, and Contractor of the Mints at Posen, Fraustadt, and Bromberg. His issues are usually signed **H. R.**

RUDOLPH, CHRISTOPH (*Germ.*). Mint-master at Straubing, 1459-1460.

RUE, PIERRE DE LA (*French*). Mint-master at Bayonne, 1542-1547. His initial letter **P** occurs on his coins at the beginning of the two legends. He signed also Douzains a la croisette without the word **FRANCORVM.**

RUECKE, HANS (*Germ.*). Mint-Official at Lüneburg, 1579-1588; Mint-master to the Archbishop Johann Friedrich of Bremen at Vörde (Holstein), 1616; Mint-master at Moisburg, 10. July 1622 to 29. September 1626; at Harburg, October 1626 to 24. September 1627. In 1619-1622 he also acted as Mint-master at Burg Friedberg. He signed his issues '**HR**' with a hoe.

BIBLIOGRAPHY. — M. Bahrfeldt, *Beiträge zur Münzgeschichte der lüneburgischen Lande im ersten Drittel des XVII. Jahrhunderts.* — *Berliner Münz-Blätter*, 1904, 353.

RUEDEL *Vide* **RÜDEL** *suprä.*

RUEDER *Vide* **RÜDER** *supra.*

RUEF, ULRICH (*Germ.*). Moneyer at Passau, 1459.

RUEFLIN (*Germ.*). Mint-master at Wending (Oettingen), 1395.

RUELLES, JEAN DES (also **RUYELLES**) (*Flem.*). Mint-engraver at Ghent, *circ.* 1419-1425. In 1421 he was also working at the Namur mint, probably during a temporary closing of the mints of Bruges and Ghent. Pinchart states that this Engraver is certainly the author of the coins struck at Ghent in 1419 and at Namur, 1421-1429, of which he gives a list in *Revue de la numismatique belge*, 1852, p. 295.

RUES, JEAN I. DES (*French*). Goldsmith of Moulins, appointed Mint-engraver there, 1554.

RUES, JEAN II. DES (*French*). Mint-engraver at Riom, *circ.* 1558-†1559.

RUFFIN, NICOLAS (*French*). Mint-master at Toulouse, *circ.* 1564-1566; privy-mark, a crescent moon surmounted by a heart.

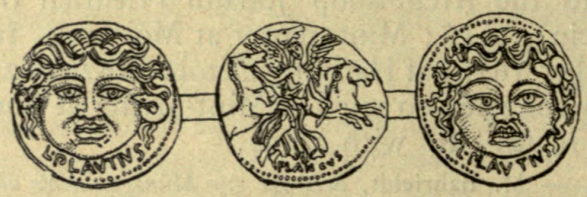
RUFFS, FRANÇOIS (*French*). Mint-engraver at Toulouse, *circ.* 1553.

RUFTMEYER, JOACHIM (*Germ.*). Mint-master at Hamburg, 1692-1724. His initials **I. R.** occur on the coins he issued.

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RUFUS (*Rom.*). Gem-engraver of the first century before our era. His signature : ΡΟΥΦΟC ЄΠΟЄΙ occurs on a cameo in the Ermitage Museum, representing Victory driving a quadriga. The engraver Rufus copied a picture by Nicomachos, thus described by Pliny : *Victoria quadrigam in sublime rapiens*. "This picture", says M. Babelon, "which L. Munatius Plancus brought back from Greece to have it placed in the Capitol, is also reproduced on the reverse of a denarius, which the moneyer L. Plautius Plancus, struck at Rome about B.C. 45."

Koehler and Brunn ascribed this cameo to the sixteenth century, but Furtwängler maintains that it is antique. Some modern replicas exist.



Denarii of L. Plautius Plancus.

Furtwängler (*Jahrbuch*, &c., 1889, p. 60) discusses at length the evident proofs of authenticity of this fine gem.

The signature ΡΟΥΦΟΥ occurs also on a Portrait-intaglio of Ptolemy Physcon (*Vide* **RASPE**).

BIBLIOGRAPHY. — Babelon, *Pierres gravées*. — Daremberg et Saglio, *Dict. art. gemmae*. — S. Reinach, *Pierres gravées*. — Furtwängler, *Jahrbuch* &c., 1889, p. 60. — Raspe, *Tassie's Gems*.

RUGNY, JEAN DE (*French*). Mint-master at Tours, 1532-1534; privy mark, j on crosslet.

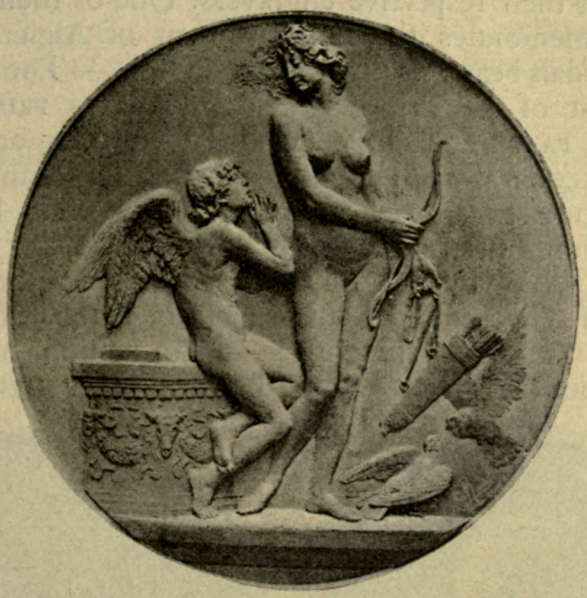
RUHIÈRRE, FRANÇOIS THÉODORE (*French*). Contemporary Sculptor, born at Paris, where he died in 1884; pupil of his father. At the Salon of 1884 he exhibited a Portrait-medallion of Robespierre.

RUISSEL, GUILLAUME (*French*). Provisional Mint-master at Amiens, from 26. November to 9. December 1428, and actually in office from 4. February 1430 to 27. January 1431.

RULL, K. (*Swed.*). Medallist of the first half of the seventeenth century, by whom are several medals of Gustavus Adolphus, struck on his death, 1632. They are signed : **K. R.** Three are described by Hildebrand, nos 178, 178a and 179. It would however appear that the monogram **R V** thus interpreted is that of the engraver Ruprecht Niclas Kitzkatz (q. v.).

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RUIZ, E. (*Span.*). Contemporary Sculptor and Medallist; a pupil of the French School of medal-engraving. I have seen by him a medal struck to commemorate the Third Centenary of Velasquez, 1899, with a portrait of the famous painter on obv.; and a Prize Medal of the Academy of Arts of Madrid (℞. *illustrated*).



℞. of Prize Medal for Arts.

RUMANN, WILHELM VON (*Germ.*). Contemporary Bavarian Sculptor, residing at Munich, by whom are also some medallic works, amongst which a commemorative medal of the Inauguration of the Prince Luitpold Statue at Nuremberg, 1901. This medal is reproduced in frontispiece, *Mittheil. der bayerischen numismatischen Gesellschaft*, 1901.

RUMFORD, AMÉDÉE DE (*French*). Contemporary Medallist, born at Bordeaux; pupil of Bordeaux. At the Salon of 1886 he exhibited a Portrait-medallion of a young Lady.

RUMMEL, H. (*Germ.*). Acted provisionally as Mint-master at Nuremberg in 1504.

RUMUND, ARENT VAN (*Dutch*). Mint-master at Zwolle, 1659-1673.

RUMUND, DIRCK VAN (*Dutch*). Mint-master at Kampen, 1675-1705.

RUMUND, GERRIT VAN (*Dutch*). Mint-master at Zwolle, 1674-1683.

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RUND, DIETRICH (*Germ.*). Mint-master at Teschen (Silesia), 1611-1647.

RUNDELL, BRIDGE AND RUNDELL (*Brit.*). A Firm of Jewellers and Silversmiths, who edited a number of medals in the early part of the nineteenth ceutury, some of which will be found described under the names of their respective engravers. One of them, by Thomas Wyon, commemorates the Bombardment of Algiers, 1816. The following medals bear this firm's name in full: — The peace of 1814. Laureate bust of the Prince Regent. GEORGIVS PRINCEPS WALLIÆ PATRIAM PRO PATRE REGENS. MDCCCXIIII (J. Barber on truncation). ℞. SEIPSAM CONSTANTIA EUROPAM EXEMPLO. Britannia raising the drooping figure of Europa; above, Victory with laurel wreath (T. Wyon jun. in exergue); — Bombardment of Algiers, 1816 (*illustrated*) (T. Wyon jun. on obverse, T. Wyon on reverse); — Accession of George IV, 1820 (without the artist's name). ℞. ACCESSIT XXIX IAN MDCCCXX; — Coronation of George IV, 1821 (Without the artist's name). ℞. GOD SAVE THE KING, &c.



Bombardment of Algiers, 1816.

RUNET (*French*). The signature is said to occur on a Pattern 5 Franc piece of Charles X., but Dewamin evidently did not know of it, as he does not mention it.

RUNG, HANS (*Germ.*). Goldsmith and Medallist at Augsburg, *circ.* 1565, died in 1602. He worked for the mint at Munich, and received payments for work done from the Mint-master, Anton Hundertpfund. He married his second wife in 1588. His name also occurs as **RUNGE** or **RUNGEN**.

RUNGE (*Germ.*). Director of the Mint at Breslau, 1770-1775.

RUNGEN. *Vide* **HANS RUNG** *supra*.

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RUNGIUS (*Germ.*). Mint-contractor at Mannheim, 1747.

RUNTINGER, MATHÄUS (*Germ.*). Mint-contractor at Ratisbon, *circ.* 1392-1395.

RUOFOLER (?) (*Germ.*), Mint-master at Kempten, 1536-1540.

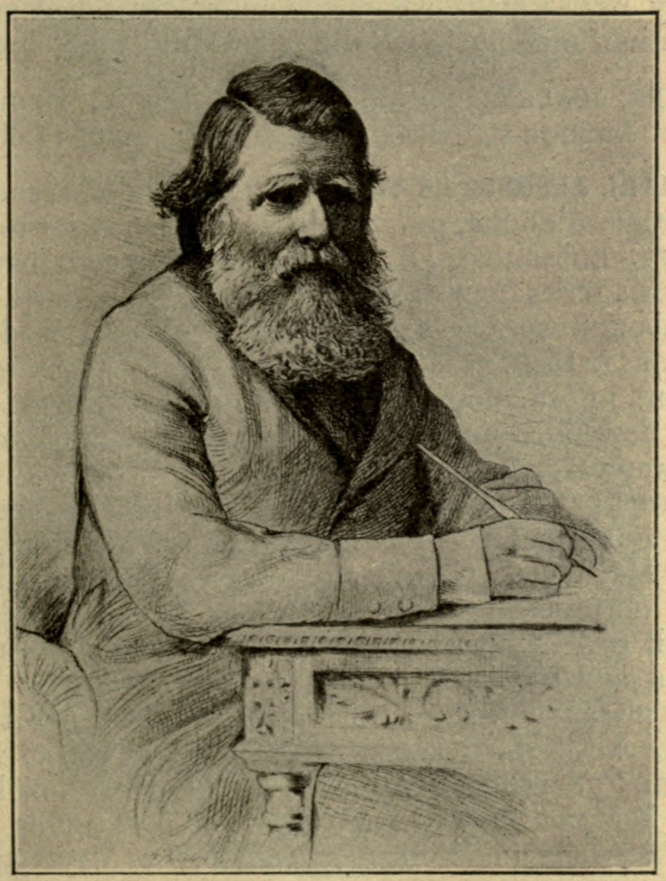
RUOLZ, LEOPOLD DE (*French*). Sculptor of the second quarter of the nineteenth century, and the author of numerous Portrait-medallions, some of which were exhibited by him at the Paris Salon in the thirties.

RUPERTI, LUDWIG CHRISTIAN (*Germ.*). Mint-master at Zellerfeld (Brunswick), 1774 to 1779. His issues bear his initials **L. C. R.**

RUPRECHT (*Austr.*). Moneyer at Vienna, 1378; died before 1385.

RUS, CHRISTOPH (*Germ.*). Mint-warden at Kallmünz-Neuburg, *circ.* 1619.

RUSKIN, JOHN (*Brit.*). Born in London, 1819. He graduated at the University of Oxford, and gained the Newdigate Prize for Poetry



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in 1839. Later, he studied art under Fielding and J. D. Harding, attaining an ordinary proficiency as a draughtsman, but never becoming a professional artist. Ruskin is known, however, throughout the English-speaking world as an art critic, and a brilliant and prolific, as well as original, writer upon art subjects. Not always temperate in his strictures upon existing art and contemporary artists, he has frequently been the subject of severe criticism from rival critics; but, unquestionably, no work of its kind has been more widely read than Ruskin's "Modern Painters", and to no single work and to no single author does the world of art owe so much.

In 1867 Ruskin was appointed Rede Lecturer at Cambridge, and in 1869, Slade Professor of Fine Arts at Oxford. In 1871 he endowed the Taylor Gallery at Oxford with £. 5.000 for the maintenance of a master of Drawing, and he generally spent the greater part of his private fortune in other schemes for art education and the public good.

Ruskin furnished illustrations for "The Stones of Venice", and for the later volumes of "Modern Painters".

Ruskin, in his works on art, did not omit the coin- and medal-engravers' productions, and he certainly influenced in some measure present-day British medallists. The famous critic had great power of observation and much skill in expressing that observation.

RUSMEYER, JOACHIM (*Germ.*). Mint-master at Hamburg, *circ.* 1694-1717. Ammon states that his issues are signed: **I. R.**

RUSPAGIARI, ALFONSO DA TOMASO (*Ital.*). Sculptor, and Medallist, born at Reggio d'Emilia, on 28. July 1521, appears to have died before 1577. Bolzenthal, D. Promis, and Armand, have ascribed to this artist a series of medals, mostly signed **A. R.** or **ÆR.** Very little is known about Ruspagiari's career. Balletti, who has made thorough investigations in the Reggian archives, has not been able to add much to the scant information given by former writers. He appears to have been descended from one of the patrician families of his native city, and was very well connected.

He married in 1540; his wife's name was Ippolita. She presented him with four daughters: Filarida Anna, 12. March 1541; Dalia Anna, 31. May 1556; Celia, 1. February 1559; and Isabella. Contemporary documents show that he held a prominent position in the Council of Reggio, and that he was several times deputed to superintend public works.

The medals attributed to Ruspagiari are: Self Portrait, with legend: ALF. RUSPAGIARII. REGIEN. and on truncation of bust: IDEM A. R.; diam.: 78 mill. (*illustrated*); — Another, smaller (reproduced in *Rassegna d'Arte*, July 1901); — Camilla Ruggieri; signed: **A. R.**; diam.: 69 mill. (*Rassegna d'Arte*, May 1904, p. 45);

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— Lucia Ruspagiari; uniface; signed : A.R.; diam. : 63 mill. (*Rassegna d'Arte*, July 1901); — Alessandro Ardenti, painter



Self Portrait-medal of Alfonso Ruspagiari.



Portrait-medallion of a Lady.

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of Faenza; signed : A.R. This medal has a reverse, whereas the preceding are uniface; diam. : 53 mill. ; — A specimen of Alessandro Ardenti's portrait in the Rosenheim Collection is attached to the portrait of Agostino Ardenti, who may have been his brother; — Portrait-plaquette, uniface, of a Lady, veiled, with left shoulder; bare: 70 × 53 mill.; — Portrait-medallion, uniface, of a Lady, in oval frame; in front of her, profile of beardless man ; signed : A.R. ; diam : 68 mill. (*illustrated*); — Claudia Pancalieri ; uniface ; signed : A.R.; diam. : 65 mill. ; — Filiberto Pingone, baron of Cusi, 1526-1582; dated 1573 and signed : A.R.; ℞. SAPIENTER AVDE. Eagle and peacock perched on a tree. A specimen, without the signature, is dated 1574 (According to Mr. Hill, this medal cannot be



Asdrubale Bambasi.

by Ruspagiari, and may even be of Flemish origin); — Unknown Lady, in the attributes of Pallas, helmeted; uniface ; 62 mill.

Testoni of Alfonso II d'Este for Reggio, 1571, have been ascribed to the artist also. Armand, and more recently, Balletti, have drawn attention to the great difference in style and execution between the medals just mentioned, and those signed ℞, which may be by another artist, although Promis did not hesitate to give them to Ruspagiari, and that most of the personages represented are Savoyard, and especially the medal of Asdrubale Bambasi, who was a poet of Reggio, and consequently a fellow burgess of Ruspagiari, seems likely enough to be the latter's work.

The following medals, signed ℞, are described by Armand: Asdrubale Bambasi ; uniface; diam. : 58 mill. (*illustrated*); — Emanuele Filiberto, duke of Savoy, 1528-1580; uniface; diam. :

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76 mill.; — Carlo Emanuele, duke of Savoy, 1562-1630; uniface; 77 mill.; — Another specimen has a R. by Leone Leoni (the three Graces) affixed to it; — Marie de Grillet, contessa Pancalieri; uniface; 62 mill.; — Beatrice Langosco, contessa Scarampi; uniface; 54 mill.; — Jacqueline de Montbel et d'Entremont, wife of the famous French huguenot admiral, Gaspard de Coligny; diam.: 55 mill.; two reverses: (a) IN.TENEBRIS.LVCET. Five butterflies fluttering around a torch; (b) PREMITVR.NO.OPRIMITVR. Stormy sea from which emerges an anchor; — Unknown Lady, as Pallas, helmeted; legend: VIRTVTI.VICTRICI.; unsigned; uniface; 72 mill.; — Pietro Machiavelli of Lucca; signed: **AAR**. These medals cannot be by Ruspagiari, and Mr. Hill suggests Alessandro Ardenti, who worked in Lucca and Savoy, as their author.

To these Armand adds a medal of Ercole II. d'Este, fourth duke of Ferrara, 1508-1559, and Domanig, another of Alfonso II d'Este, 1533-1597, which he calls "in the art of Ruspagiari."

"There exists" says Mr. Hill", a group of medals signed: ÆR representing Charles Emanuel and Emanuel Filibert of Savoy, which have been without any reason attributed to Ruspagiari. With these (on grounds of style) may be classed a medal of Pietro Machiavelli of Lucca, which is signed: **AAR**. All these medals, as well as some others of Savoyan personages, signed ÆR, may possibly belong to Alessandro Ardenti, who worked in Lucca and Savoy. Ruspagiari should also be relieved of the medal of Filiberto Pingone, which has absolutely no relation to his style. Its high relief, method of dating on the truncation, its reverse design, its whole treatment and feeling, are as different from his as possible. Closely related, in the manner of treating the bust, to the medallist A.A. are Bombarda and the artist who signs S, and who has on quite insufficient evidence been identified with Niccolò Signoretti. We must for the present be content to place S alongside of A.A. as a probable pupil of Ruspagiari".

Ruspagiari's style betrays, say Balletti, the influence of Pastorino (1553-7) and Bombarda (1557-9).

BIBLIOGRAPHY. — A. Balletti, *Alfonso Ruspagiari medaglista del secola XVII*, Rassegna d'Arte, July 1901, and May 1904. — Armand, *op. cit.* — Bolzenthal, *op. cit.* — Vernazza, *Vita di Giambatt. di Savoja.* — G. F. Hill, *Some Italian Medals* Burlington Magazine, XII, 141.

RUSS, CHRISTOF (STOFFEL) (*Swiss*). Assayer at the Mint of Lucerne, 1530-1538.

RUSS, NICOLAUS (*Swiss*). Mint-master at Lucerne, 1529.

RUSSANGES, NICOLAS I DE (*French*). Mint-engraver at Paris, *circ.* 1469-† 1511. He cut dies also for the Mints of Amiens, Angers, Bayonne, Bourges, Châlons, Limoges, Lyons, Saint-Lô, Saint-

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Pourçain, Tournai, Tours, and Troyes. He died at Paris in 1511, and was succeeded by Guillaume Le May. He also engraved jetons in 1488, 1494, 1501 and 1508. In 1506 he was forbidden to engrave jetons. Rondot (p. 54) reproduces a jeton with the arms of Alençon,



Jeton with the arms of Alençon.

which is the first that can be attributed with certainty to the engraver. Among his other jetons are: 1488. Jetons banaux named "La Bequeline"; — 1493. Jetons for Jean Gueudon; — 1494. Jetons for Jean d'Albret; — 1501. Jetons for Louis Malet de Graville; — 1503. Jetons for Jean Bourdin; — 1506. Chambre des Comptes, and Trésor; — 1508. Jetons for Antoine d'Estaing, bishop of Angoulème.

Bibliography. — Rondot, *Graveurs de Lyon*. — Rondot and De La Tour, *op. cit.* — Mazerolle, *op. cit.*

RUSSANGES, NICOLAS II DE (*French*). Goldsmith, and Engraver of jetons, at Paris, *circ.* 1545-1561. In 1547 he engraved jetons for François de Dinteville, bishop of Auxerre.

RUSSE, WILLIAM (*Brit.*). Master of the Mints of Calais, Bristol, York, and London, *anni* 10 and 11 of Henry VI., 1432-33.

RUSSEL (or **ROSSEL**), **LÉGER** (*French*). Goldsmith of Romans, who was employed as Engraver of coin-dies by the archbishop of Lyons, circ. 1379-1381.

RUSSO, CONTE CAPPOLA (*Ital.*). Mint-warden at Naples, *circ.* 1747, whose initial **R** occurs on some of the Neapolitan coins of that date.

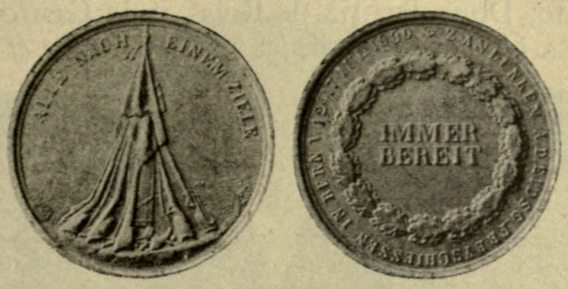
RUSTELSBERGER (*Swiss*). Engraver at the Papal Mint in Rome, in the middle years of the eighteenth century.

RUTHALL, THOMAS (*Brit.*). Bishop of Durham, under Henry VIII. He issued Pennies at the episcopal mint, bearing the letters **T. D.**

RUETIMEYER, NICHOLAS FRIEDRICH (*Swiss*). Engraver, born at Berne on 17. March 1797, died at Mache in the Schlössli on

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8. February 1847. He was apprenticed to a goldsmith and silversmith of his native town, and resided later for several years in Italy, — Naples, Turin, and Genoa. On his return to Berne he settled down as an Engraver of seals, armorial bearings, &c. He was entrusted

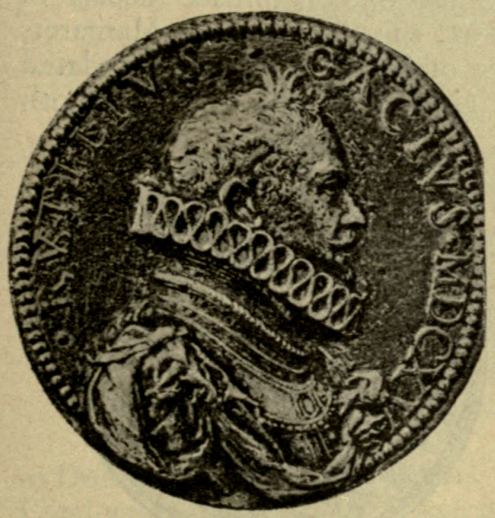


Medal of the Federal Rifle Meeting at Berne, 1830.

with the confection of the seal of the Bernese Grossrat, that of the Post Office, and many other official seals. The only medal that I know by him is the Federal Shooting Fête medal at Berne, 1830, which exhibits tolerable work. There are varieties. One specimen in bronze, probably unique, exists in M. Arnold Robert's collection.

Bibliography. — Revue suisse de numismatique, 1891, pp. 288, 316.

RUTILIO GACI (*Ital.*). Caci or Cacius (*q. v.* Final supplement) was



Rutilio Gaci.



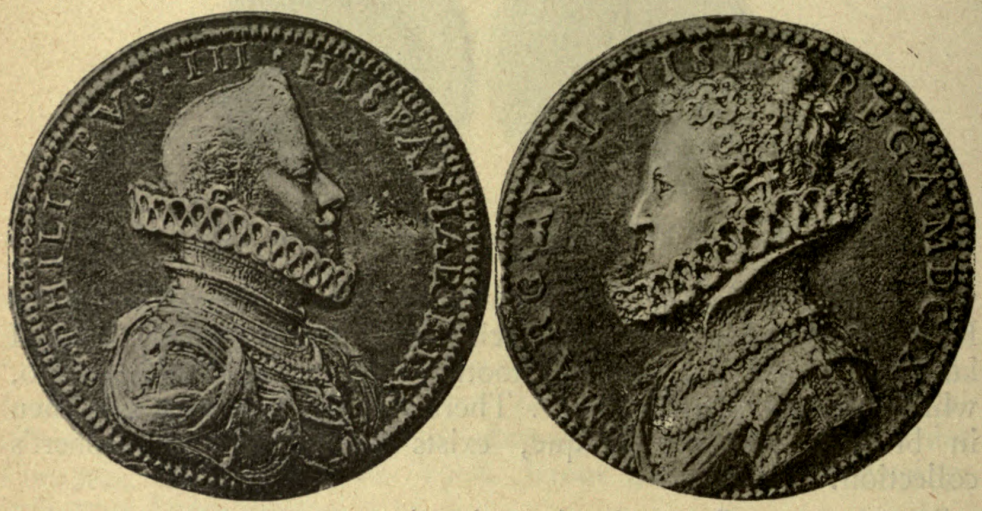
Doña Beatriz de Rojas y Castro, 1618.

a Florentine nobleman, and a Sculptor in the service of Philip IV., King of Spain, at Madrid, during the first half of the seventeenth century. He was held in high esteem as an artist, and especially noted as a modeller in wax.

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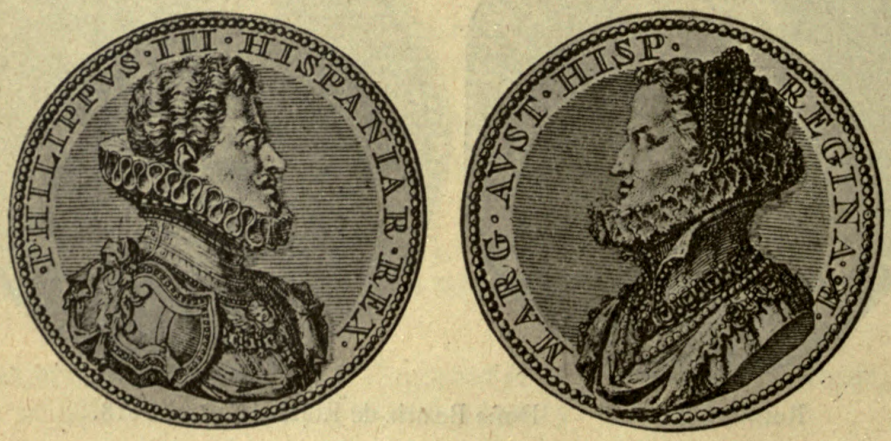
He likewise distinguished himself as a Medallist. His works betray the influence of Leone Leoni, and Jacopo da Trezzo.

Don Pablo Bosch of Madrid possesses a Portrait-medal, uniface, depicting a man, aged about forty, accompanied by the legend : RVTILIVS CACIVS. MDCXV, undoubtedly the artist's self portrait ; also, that of his wife, Dona Beatriz de Rojas y de Castro, uniface, and signed : RVT.CA (*both illustrated, by kind permission of the owner*).



Philip III and Margaret.

The signature RVT or R° occurs also on two uniface medals of Philip III. of Spain, and his consort, the Archduchess Margaret, daughter of the Archduke Charles of Styria. The latter is dated 1609. A medal, formerly in the Gutekunst collection had both



Philip III and Margaret.

portraits affixed ; another is in the Madrid Museo Arqueologico Nacional, and a third is in Don Pablo Bosch's cabinet. Both are described in Van Loon.

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Mr. W. Moore formerly owned a fine Portrait medal in bronze of Philip II., 1621, signed on both sides with LVSTRAT ET FOVET and Chariot of the Sun on Rℒ (55 mill.), copied from the Rℒ of a medal of Philip II. by Jacopo da Trezzo. A specimen in lead is preserved in the Madrid Museo Arqueològico, and another in bronze is also



Philip IV.

in Don Pablo Bosch's collection. Published by Van Loon and in the Catalogue of the Vidal y Quadras Collection.

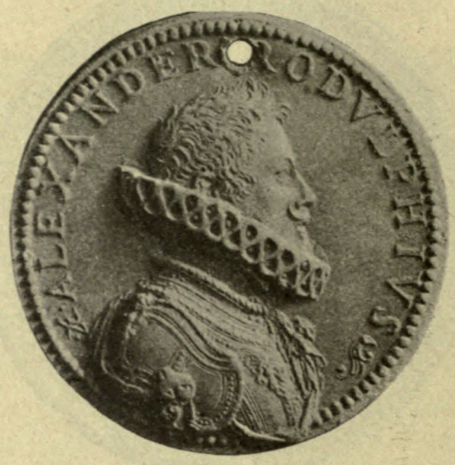
Pinchart mentions the monogram of the artist on a Portrait-medal of Archduke Leopold William.

Herrera gives an interesting monograph of Rutilio Gaci and dwells on his manifold activity in various branches of art and letters.

A further uniface medal in lead with the same monogram was formerly in Mr. Max Rosenheim's Collection, and is now in that

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of Don Pablo Bosch. The personage depicted, Alexander Rodulphius, appears otherwise unknown. I owe to the kindness of the above gentlemen the favour of giving an illustration of this interesting portrait-piece, which is one of the finest of the medallic works of Rutilio Gaci.



Alexander Rodulphius.

A specimen of Rutilio Caci's Self-portrait, 1615, uniface, in lead, was sold in November 1910 (Gutekunst Sale, n° 91) for 80 Marks.

Don Pablo Bosch exhibited his medals of Rutilio Gaci at the International Numismatic Congress at Brussels, June 1910.

BIBLIOGRAPHY. — Adolfo Herrera, *Rutilio Gaci*, Boletin de la Sociedad Española de Excursiones, Abril 1908. — *Information kindly supplied by Señor Don Pablo Bosch of Madrid, Mr. Max Rosenheim, F. S. A., Mr. G. F. Hill, M. A., British Museum, Mr. W. Moore.* — Domanig, *Ein neuentdeckter Medailleur : Rutilio Caci*, Monatsblatt der numismatischen Gesellschaft, 1905, p. 342. — Van Loon, *op. cit.* — Cean Bermudez, *Diccionario historico.*

RUTZ, GEORG (*Germ.*). Mint-master at Lauf (Palatinate), 1380.

RUWENER JÖRG (*Germ.*). Mint-warden at Frankfort-Nördlingen, 1456.

RUYMUND, DIEDERIK VAN (*Dutch*). Mint-master at Enkhuizen (Friesland), 1649-1652; mint-mark, cinquefoil.

RUYMUND, GERRIT VAN (*Dutch.*). Master of the Mints of Hoom, Enkhinzen, and Medemblik (Friesland) 1652-1680; mint-mark, cinquefoil.

RYDELL, or **RIEGER** (*Germ.*). Mint-engraver and Medallist at Breslau, *circ.* 1615-1635. His initials are said to occur on a rare Hunting Thaler of Ferdinand II., dated 1626.

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RYDEN, HENNING (*Amer.*). By this artist a Portrait-group was exhibited at the New York International Medallic Exhibition, March 1910.

RYKEMAN, ROGER (*Brit.*). Master of the Mints of London and Canterbury, appointed in the first year of Edward III.'s reign, 1326, and in office until 1344.

RYKTER, HERMANN (Pol.). Mint-master at Krakau, 1596-1598. The coins issued by him bear the letters **H. R. K.** *Hermann Rytker, Krakau*).

RYNNEBERG, HEINRICH (*Germ.*). Mint-master at Hammelburg (Fulda), 1400.

RYSWICK. *Vide* **RISSWICK, DERIC VAN** *supra.*

RYTHER. *Vide* **RYÆTER** *supra.*

RYTKYER, CASPAR (*Pol.*). Mint-master at Olkusz, 1586-1599, and General Warden of the Crown mints of Poland, 1599-1604. His initials **C. R.** occur on coins he issued.

RYTZSE PETER (*Dan.*). Mint-master at Hamar, under Christian II., 1531-32.

RZASNA, GEORG KARL VON (*Bohem.*). Goldsmith, and Mint-engraver at Kuttenberg, Prague and Joachimsthal, 1557-†1599.

RZIHA, MARTIN (*Austr.*). Mint-engraver at Kuttenberg, 1499.

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S

S. *Vide* **SCHRAUFFEN.** Mint-master at Frankfort-on-Main, 1469.

S. *Vide* **NICOLO SPINELLI.** Mint-master at Naples, 1472.

S. *Vide* **H. STADLER.** Medallist at Augsburg, 1620-1630.

S. *Vide* **THOMAS SIMON.** Mint-engraver and Medallist in London, 1646-1665.

S. *Vide* **I. B. SCHULTZ.** Medallist at Berlin, 1681-1697.

S. *Vide* **L. C. SCHNEIDER.** Mint-master at Berlin, 1682-1713.

S. *Vide* **IAN SMELTZING.** Medallist at Leyden, 1686-1703.

S. *Vide* **SCHATTAUER.** Mint-master at Babenhausen, 1676-77.

S. *Vide* **D. SIVERT.** Mint-warden at Dantzig, 1698-1734.

S. *Vide* **A. SELVI.** Medallist at Florence, first half of the eighteenth century.

S. *Vide* **A. SCHULTZ.** Medallist at Copenhagen, 1716-1724.

S. *Vide* **W. SCHÄFFER.** Mint-engraver at Mayence and Heidelberg, 1716-1744, and Warden of the Mint at Mannheim until 1758.

S. *Vide* **C. P. SPANGENBERG.** Mint-master at Clausthal, 1725-1753.

S. *Vide* **SAMSON.** Mint-engraver at Basle, *circ.* 1730.

S. *Vide* **SCHAUPP.** Mint-engraver at Biberach, 1730-1757.

S. *Vide* **F. A. SCHEGA.** Mint-engraver at Munich, 1739-1787.

S. *Vide* **A. SCHÄFFER.** Medallist at Mannheim, 1744-1799.

S. *Vide* **F. SCHÄFER.** Mint-engraver at Weilburg and Eisenach, 1749-1776.

S. *Vide* **JOHANN HEINRICH SCHEPP.** Court- and Mint-medallist at Kassel, 1750-1760; later at Frankfort-on-Main, where he died in 1773.

S. *Vide* **GEORG LUDWIG SCHEPP.** Medallist at Cassel, 1751-1764.

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S. *Vide* **I. C. SCHEPP**. Medallist at Diez, Cassel, and Hanau, 1750-1770.

S. *Vide* **JOHANN HENNIG SCHLÜTER**. Mint-master in Hessian service, 1750-1760; died at Frankfort-on-Main in 1773 (Schlickeysen-Pallmann, p. 373).

S. *Vide* **S. SCHOLZ**. Mint-warden at Nuremberg, 1760-1774.

S. *Vide* **F. STIELER**. Medallist at Dresden, 1755-† 1790.

S. *Vide* **I. W. SCHLEMM**. Mint-master at Clausthal, 1753-1780.

S. *Vide* **SCHMIDT**. Medallist at Brunswick, 1760-1776.

S. *Vide* **H. C. A. SIEGEL**. Mint-master at Sondershausen and Harzgerode, 1763-1796.

S. *Vide* **STÖHR**. Mint-warden at Prague, 1768-1773.

S. *Vide* **STOCKMANN**. Mint-master at Sodagura (Moldavia), under Russian administration, 1771-1774.

S. *Vide* **STEDELIN**. Mint-engraver and Mint-master at Schwytz, 1772-1780.

S. *Vide* **I. SILIPRANDI**. Medallist and Mint-engraver at Parma, 1784-1787.

S. *Vide* **GIOVANNI ANTONIO SANTARELLI**. 1769-1826. Medallist at Florence.

S. *Vide* **SIEGLING**. Director of the Mint at Erfurt, 1801-1802.

S. *Vide* **JEAN HENRI SIMON**. 1752-1834. Medallist at Brussels.

S. *Vide* **T. STOCKMAR**. Mint-master at Düsseldorf, 1805-1818.

S. *Vide* **I. G. STUDER**. Mint-master at Dresden, 1813-1832.

S. *Vide* **SUERMONDT**. Mint-master at Utrecht, 1816-1839.

S. *Vide* **KARL SCHLÜTER**. Mint-warden at Hanover, 1832-1839, and Mint-master, 1839-1844.

S. *Vide* **W. SCHLEMMING**. Medallist at Cassel, 1880.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

S. *Vide* **NICCOLO SIGNORETTI**. Mint-engraver at Reggio, 1556-1562. The medals signed **S** described by Armand (I, 213) will be found enumerated under this Medallist's name, identified by U. Rossi. In the Florence Museum there is a lead Portrait-medal of Gabriele Lippi thus signed.

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S. This signature occurs on French sixteenth century medals, which are cast and chased. The medallist, who signed thus S, was working *circ.* 1617-1620. Mazerolle describes two medals by him: Nicolas de Verdun, first President of the Parliament of Paris, 1617, 43 and 44 mill.; and Roger de Saint-Lary, Duke of Bellegarde, 1620, 42 mill. (*illustrated*).



Roger de Saint-Lary, duc de Bellegarde,
by the Medallist S.

BIBLIOGRAPHY. — F. Mazerolle, *Médailleurs français*, 1902. — *Trésor de num., Méd. frs.*, Part. I, Pl. LVI, 4; Pl. LXIV, 2.

S. This initial occurs on a Louis XIV. medal, dated 1692, and commemorating the Capture of Namur by Vauban (*Med. Ill.*, II, $\frac{68}{273}$). From the work it does not appear to be of French origin.

S. A Spanish medal of King Philip III., dated 1609, is thus signed (Domanig, *Porträtmedaillen*, &c., Pl. IX, 61).

A. S. on Papal coins 1549-1550 = **ASCANIO SFORZA**, Papal Camerlingo.

A. S. *Vide* **ANTONIO SIGNORETTI.** Mint-master at Parma, 1559-1568.

A. S. *Vide* **A. STADLER.** Medallist at Augsburg, first half of the sixteenth century.

A. S. *Vide* **ANTONIO SEGNI.** Papal Mint-master at Fuligno, 1500-1516.

A. S. *Vide* **ANDREAS SCHEELE.** Goldsmith, and Mint-master at Hanover, 1666-1674, and from 1668 to 1672 conjointly at Eimbeck; appointed in 1676 Warden of the Ducal Mint at Hanover.

A. S. or **A. STR.** *Vide* **ANDREAS STRÖMER.** Mint-master at Stockholm, 1684-1699.

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A. S. *Vide* **ANTON SCHÄFFER.** 1722-† 1799. Mint-master and Engraver at Mannheim, third quarter of the eighteenth century; worked also for the Landgrave of Hesse.

A. S. *Vide* **ANTONIO SELVI.** Medallist at Florence, *circ.* 1720.

A. S. or **A. S. F.** *Vide* **ADAM SCHULTZ.** Mint-engraver and Medallist at Copenhagen, *circ.* 1716-1724.

A. S. *Vide* **JOHANN ANTON SCHRÖDER.** Mint-master at Hanover and Neuhaus, near Paderborn, 1751-1777; also **I. A. S.**

A. S. *Vide* **ANTON SCHABEL.** Medallist of Venice, 1765-1797, who was living, according to Schlickeysen, at Vienna, from 1766 to 1769.

A. S. *Vide* **A. STIELER.** Medallist and Mint-engraver at Mayence, *circ.* 1767-1774.

A. S. *Vide* **ANTON STÖHR.** Mint-warden at Prague, 1768-1773.

A. S. *Vide* **ASCHBACHER** (Mint-master) and **STOCKER** (Mint-warden) at Hall in Tyrol, 1765-1771.

A. S. or $\frac{A}{S}$. *Vide* **ABRAHAM ABRAMSON.** 1762-† 1811. Medallist at Berlin.

A. S. *Vide* **ANTON SCHARFF.** 1845-† 1903. Medallist at Vienna.

B. S. *Vide* **BASILIUS VON SONN.** Mint-master at Reichenstein, 1608-1612.

B. S. *Vide* **JOHANN BERNHARDT SCHULTZ.** Engraver and Die-sinker at Berlin 1681-1697.

B. S. *Vide* **B. SCOTT.** Russian Medallist, who was working *circ.* 1754-1762.

B. S. *Vide* **BANDEL** (Mint-master) and **STÜMER** (Mint-warden) at Detmold, 1763-1769; also **I. C. B.** and **H. D. S.**

C. S. *Vide* **CRACAU** (Mint) and **SZYDLOWIECKI** (Treasurer) on Polish coins, 1532-1535.

C. S. *Vide* **CHRISTIAN SCHIRMER.** Mint-warden at Dantzig, 1623-1673.

C. S. *Vide* **CONRAD STUTZ.** Mint-engraver at Fürth, and Mint-master to the Franconian district, 1622-1654.

C. S. *Vide* **CASPAR SIEVERSEN.** Mint-master at Stralsund, 1636 1662.

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C. S. *Vide* **CHRISTOPH SCHULTZ.** Mint-master at Elbing, 1671-1672.

C. S. *Vide* **CHRISTIAN SCHMIDT.** Mint-warden at Dömitz, 1675-1676 ; he coined also for Wismar.

C. S. *Vide* **CHRISTOPH SCHNEIDER.** Medallist at Copenhagen, 1678-1698.

C. S. *Vide* **CHRISTOPH SUCRO.** Mint-master at Stettin, 1677-1681.

C. S. *Vide* **CHRISTOPH STRIKKER.** Mint-warden at Berlin, 1675 ; Mint-master 1697 ; again Mint-warden in 1713 ; died in 1715.

C. S. *Vide* **C. SCHMALTZ.** Medallist at Stuttgart, 1737-1738.

C. S. *Vide* **CHRISTIAN SCHIRMER.** Mint-warden at Königsberg in Prussia, 1718 ; Mint-master, 1742-1743.

C. S. *Vide* **CHRISTIAN LEBERECHT SCHILD.** 1711-† 1752. Medallist at Frankfort-on-M., from about 1742.

C. S. *Vide* **C. SCHNITZSPAHN.** Medallist at Darmstadt, *circ.* 1860-1880.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

C. S. possibly **COSTANTINO DE SERVI** (according to Milanesi). These initials occur on a medal of Sixtus V., with bust to r., on obv. and Rℒ. St. Francis of Assisi supporting a Church crumbling to pieces.

C. S. probably **G. SELLAN** (*Span.*). Mint-engraver at Madrid under Alfonso XII. His initials occur amongst others on the 5 Peseta pieces of 1875-85. *Vide infra.*

D. S. possibly **DOMENICO SANTINI** (according to Milanesi). These initials occur on a Portrait-medal of Prospero Visconti († 1592); Rℒ. SOLA . LVMINA . SOLIS. Phoenix in its nest and landscape ; diam.: 58 mill. Santini was a Florentine Goldsmith. *Vide Armand*, III, 136 and *Heiss*, VIII . 2 . 80.

D. S. These initials in monogram are found on a Saxon medal of John William of Saxe-Weimar, 1554-73, dated 1560, with bust on obv. and Rℒ. ·ICH VERTRAV·GOT·15 $\widehat{\text{DS}}$ 60 shield of arms with triple helmet (Merzbacher, *Kunstmedaillen Katalog*, 1900, 349).

D. S. A Thaler of Ravensburg, 1624, is thus signed. The Engraver may be Daniel Sailer, of Augsburg, 1620-1625.

D. S. *Vide* **DURHAM** (Mint) and **SHERWOOD** (Bishop of Durham), on coins of Henry VII. of England, 1483-1494.

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D. S. or **D̂S.** *Vide* **DANIEL STUMPFEL.** Mint-master for Anhalt, 1573-1579, and at Halle, 1579-1585.

D. S. *Vide* **DANIEL SAILER.** Mint-engraver and Medallist at Augsburg, 1620-1625.

D. S. *Vide* **DAVID STEIN.** Mint-master at Christophsthal, 1624-1625.

D. S. *Vide* **DANIEL SIEVERT.** Mint-master at Stettin, 1672-1681, and Colberg, 1684.

D. S. *Vide* **DAVID SCHIRMER.** Mint-warden at Koenigsberg in Prussia, 1668-1690.

D. S. *Vide* **DANIEL SIEVERT.** Mint-warden at Dantzig, 1698-1734.

D. S. *Vide* **DOMAINE DASSIER (SENIOR).** Mint-engraver at Geneva, 1677-1720.

D. S. *Vide* **D. STÜMER.** Mint-warden in Detmold, 1763, and Mint-master, 1769-1787.

D. S. *Vide* **DAVID STEDELIN.** Mint-engraver and Warden at Schwytz, 1778-1780.

D. S. D. *Vide* **DANIEL SIEGMUND DOCKLER.** A Nuremberg Medallist of the end of the seventeenth century. His son, of same name, worked during the first three decades of the eighteenth century.

E. S. *Vide* **ERNST SCHULTES.** Mint-master at Gera, 1622, and Lobenstein, 1623.

E. S. *Vide* **EBERHARD SCHMIEDHAMMER.** Mint-warden at Baireuth, 1765-1766.

E. S. *Vide* **EMIL SCHILLING.** Medallist at Berlin, 1844-1865.

F. S. *Vide* **FRIEDRICH STIERBITZ.** Mint-master at Sorau, 1622.

F. S. *Vide* **FRIEDRICH SCHRATTAUER.** Mint-master at Coblenz, 1693-1695.

F. S. or **F. S.** *f.* *Vide* **FRANCESCO SEVO.** Medallist of Piedmont, who was working at Rome *circ.* 1705.

F. S. *Vide* **LEOPOLD FERDINAND SCHARFF.** Administrator of the Mint at Prague, 1713; Mint-master, 1714-1744.

F. S. *Vide* **FRIEDRICH SIEGMUND SCHÄFER.** 1725-† 1776. Mint-engraver at Weilburg, 1749-1754; Mint-master at Eisenach, 1755-1776.

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F. S. *Vide* **FRIEDRICH SYLM.** Mint-master at Warsaw, 1765-1767.

F. S. *Vide* **FRIEDRICH SCHULTZE.** Administrator of the Coinage at Rostock, 1783.

F. S. *Vide* **FRIEDRICH STIELER.** Mint-engraver at Mayence, end of the XVIII century.

F. ST. *Vide* **FRANZ STUCKHART.** Medallist at Prague, 1796, and Vienna, 1801-1816.

F. W. S. These initials occur on a Memorial medal of Elizabeth Sophia Maria, Duchess of Brunswick, 1760.

G. S. *Vide* **G. STAUDE.** Mint-master at Gotha, 1677-1680; also **G. F. S.**

G. S. *Vide* **GREGOR SESEMAN.** Mint-master at Copenhagen, 1680-1690.

G. S. *Vide* **GEORG SCHULER.** Medallist in Transsylvania, 1710.

G. S. *Vide* **HANS JAKOB GESSNER.** Medallist at Zurich, 1706-1736.

G. S. *Vide* **GOTTFRIED STUDER.** Mint-master at Dresden, 1813-1822; also **I. G. S.**

M. G. S. These initials occur on the Pattern by Droz of Charles IV. and Queen, 1804.

G. S. or **C. S.** Initials of an Engraver (possibly **G. SELLAN**) on 5 Peseta pieces and subsidiary currency 1875-1885 of Alfonso XII. of Spain.

H. S. *Vide* **HANS SCHWARTZ.** Medallist at Nuremberg and Augsburg, *circ.* 1520.

H. S. or **HIS** *Vide* **HANS JAKOB STAMPFER.** Medallist at Zurich, 1531-1579.

H. S. or **HS.** *Vide* **HEINRICH SCHABBEL.** Moneyer at Wismar, 1579-1600.

H. S. *Vide* **HANS SCHAMPAN.** Mint-master at Stettin, 1612-1619.

H. S. *Vide* **HENNING SCHREIBER.** Mint-master at Halberstadt, 1614-1626; Goslar, 1622; and Clausthal, 1630-1640.

H. S. *Vide* **HANS STADLER.** Medallist at Augsburg, 1620-1630.

H. S. *Vide* **HERMANN SCHLAUBUSCH.** Mint-master at Goslar, 1619-1625.

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H. S. *Vide* **HEINRICH STRAUB.** Mint-master at Nuremberg, 1622.

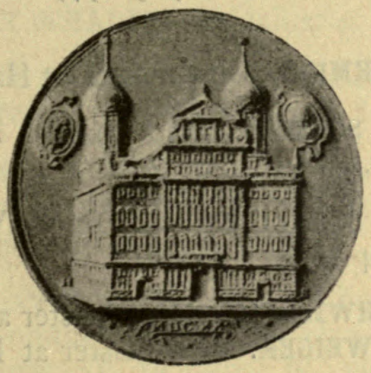
H. S. *Vide* **HENNING SCHLÜTER.** Mint-master at Zellerfeld, 1625-1672. He also worked for the Harburg branch of the Ducal house of Brunswick-Lüneburg, from about 1636.

H. S. *Vide* **HEINRICH SCHULTHEISS** or **SCHULTZE.** Mint-master to the Princes of Anhalt at Thesa in 1623, and Dessau in 1624.

H. S. Mint-master's initials on coins of the Bishopric of Ratzeburg, *circ.* 1634.

H. S. or **I. S.** *Vide* **HANS SCHMIDT.** Mint-master at Frankfort-on-M., 1624-1637.

H. S. These initials occur on a medal, dated 1620, commemorating the Inauguration of the Augsburg Town Hall (*illustrated*).



The Augsburg Town Hall.

H. S. *Vide* **HENNING STÖHR.** Mint-master at Wismar, 1661-1670.

H. S. *Vide* **HEINRICH SIEVERT** (or **SIEBERT**). Mint-master at Thorn, 1668-1671, and Koenigsberg in Prussia, 1674-† 1694.

H. S. *Vide* **HEINRICH SEBASTIANI.** Mint-Master at Steuerwald, 1694-1702; also **H. I. S.**

H. S. *Vide* **JOSEPH HEINRICH SIEGEL.** Mint-warden at Detmold, 1711; Mint-master at Eisenach, 1716.

H. S. *Vide* **JOHANN HEINRICH SIEGEL.** Mint-master at Harzgerode, 1744-54; also **I. H. S.**

H. S. *Vide* **HEINRICH SIEGEL.** Mint-master at Sondershausen, 1763-1764; Harzgerode, 1767-1796; also **H. C. A. S.**

H. S. *Vide* **HEINRICH SCHWARZE.** Mint-master at Dortmund, 1752-1758.

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H. S. or **H. ST.** *Vide* **JOHANN HEINRICH STRAUB.** Medallist at Munich, 1761-1782.

H. S. *Vide* **HANS SCHLÜTER.** Mint-master at Harzgerode, 1795-1821.

H. S. K. *Vide* **HANS SCHIERVEN KNOPH.** Mint-master at Copenhagen, 1761-1783; later Director of the Mint and Councillor of State; died in 1788.

H. S. K. *Vide* **HANS SCHIERVEN KNOPH.** Mint-master at Hamburg, 1805-1843.

H. St. *Vide* **JOHANN HEINRICH STRAUB.** Medallist at Munich, 1761-1782.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

I. S. *Vide* **JAKOB STAMPFER.** 1505-1579. Medallist and Mint-engraver at Zurich.

I. S. *Vide* **JACOB SCHMIDT.** Mint-master at Hamburg, 1572-1593.

I. S. *Vide* **JOHANN SCHMIDT.** Mint-master at Frankfort-on-M., 1625-1637; also **H. S.**

I. S *Vide* **JOHANN SCHNEIDER,** surnamed Weissmantel. Mint-master at Erfurt, 1624-1635.

I. S. *Vide* **JACOB SCHWIEGELT.** Mint-master at Glückstadt, 1644-1660; as **JACOB SCHWEIGER.** Mint-master at Emden, 1648-1650.

I. S. *Vide* **JOHANN SARTORIUS.** Mint-master at Darmstadt, 1654-1687.

I. S. *Vide* **JOHANN STICHMANN.** Mint-engraver at Copenhagen, 1650; Mint-master there, 1662-1663.

I. S. *Vide* **JACOPO SPAGNOLI.** Papal Mint-master at Ferrara, 1654-1656.

I. S. *Vide* **JOHANN SCHULTZE.** Ducal Saxe-Lauenburg Mint-master, 1656.

I. S. *Vide* **JACOB SCHRÖDER.** Mint-warden at Stade, 1660; Mint-master, 1680-1687.

I. S. *Vide* **JAN SMELTZING.** Native of Nymwegen, Medallist at Leyden, 1684; died in 1703.

I. S. *Vide* **JOHANN SCHULTZ.** Medallist at Berlin, 1681-1697.

I. S. *Vide* **JOHANN SELTER.** Medallist at Mannheim, 1708-1716.

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I. S. *Vide* **JOSEPH SCHWENDIMANN**, 1741-1786. Swiss Medallist at Rome from 1772.

I. S. *Vide* **JUSTUS CARL SCHRÖDER.** Mint-master at Warsaw, 1768-1772; also **I. C. S.**

I. S. *Vide* **I. S. F. SCHÄUFEL.** Medallist at Munich, 1768-1812; also **I I. S.**

I. S. *Vide* **JOSEPH SCHÄFER.** Medallist at Mannheim, 1770.

I. S. *Vide* **GIUSEPPE SILIPRANDI.** Medallist at Parma, 1784-1787.

I. S. *Vide* **JOHANN STOCKMANN.** Mint-master at Warsaw, 1810-1811.

I. S. *Vide* **JOHANN SEBALD.** Medallist in the service of the Drentwett Die-sinking Establishment at Augsburg, about 1880.

I. S. CH. *Vide* **JOSEPH SCHÄUFEL.** Medallist at Munich, 1768-1812.

I. S. F. *Vide* **JOSEPH SALWIRCH**, 1761-1819. Mint-engraver at Milan, 1796, and Director of the Mint from 1808 to 1819.

I. S. G. *Vide* **JOHANN SAMUEL GÖTZINGER**, 1734-1791. Mint-engraver and Medallist at Ansbach, from about 1760.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

I. S. These initials occur as those of the Engraver of a medal of George IV., 1823, commemorating the House of Hanover; Obv. Laureate bust of George IV. to right; Rℒ. REGI OPTIMO POTENTISSIMO. Victory supporting the shield of Hanover.

K. S. Engraver's signature on an oval badge of Gustavus Adolphus of Sweden, with Rℒ. DEO. ET. VICTRICIBVS. ARMIS. Lion rampant, beneath which **K. S.** and at the end of the legend the date 1631.

K. S. *Vide* **KARL STUBENRAUCH.** Medallist at Darmstadt, *circ.* 1839-1848, and later at St. Louis, U.S.A.

L. S. *Vide* **LORENZO SALOMON.** Mint-administrator at Cattaro, 1542-1544.

L. S. *Vide* **LELIO SCAJOLI.** Mint-master at Parma, 1580-1604.

L. S. *Vide* **LORENZ SCHNEIDER.** Medallist at Coblentz, 1616-1624.

L. S. *Vide* **LORENZ SCHILLING.** Medallist at Frankfort-on-M., *circ.* 1611-1630.

L. S. *Vide* **LUDOVICO SELVATICO.** Mint-master at Modena, 1612-1613; Pesaro, 1621; and Parma, 1629.

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L. S. or **L. S. F.** *Vide* **LUDOVICO SERIES.** Tuscan Medallist, *circ.* 1747-1779.

L. S. *Vide* **LEONHARD STOCKMAR.** Mint-engraver, and later Mint-master at Eisenach, 1735-1835; also **I. L. ST.**

L. S. L. *Vide* **L. S. LAUER.** Counter-maker at Nuremberg, 1791.

M. S. *Vide* **MICHAEL SCHALENBERGER.** Mint-engraver at Nuremberg, 1601-1608.

M. S. *Vide* **MATTHIAS STEIN.** Mint-master at Coblenz, 1627-1652.

M. S. *Vide* **MATTHÄUS SCHÄFFER.** Two Medallists of that name worked at Nuremberg; the Elder *circ.* 1580, and the Younger, *circ.* 1622-1655.

M. S. *Vide* **MAXIMILIAN SOLDANI,** 1658-† 1748. Medallist at Florence; also **M. S. F.** or **M. SOLD.**

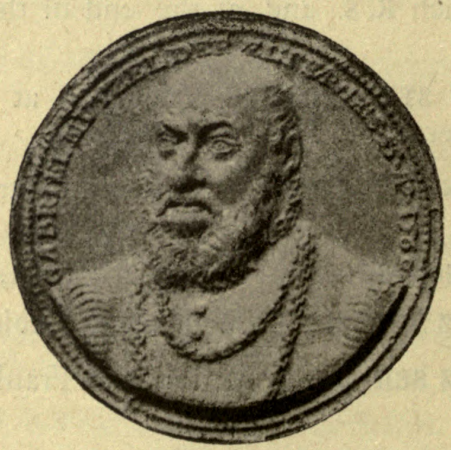
M. S. *Vide* **MARTIN SMELTZING.** Medallist at Leyden, 1690-1712; also **M. S. F.**

M. S. *Vide* **MARCO SORANZO.** Mint-master at Venice, 1765-1766.

M. S. V. *Vide* **MARIA SAINT-URBAIN.** Medallist at Nancy, 1735-1759.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

M. S. These initials ·**M**·**S**· occur on a series of medals of Nuremberg origin. Erman suggests that the artist was of Nurem-



Gabriel Nützel, 1567.

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berg, and working, *circ.* 1556-1570. His style bears similarity with that of the Medallist J. D. Most of his medals show facing Portraits.

The following medallic works by **M. S.** are enumerated in Erman : 1551. Albert Römer; — 1556. Stephan Brechtl Senior, Counter manufacturer of Nuremberg; — 1561. Martin Pfinzing; — 1566. Martin Pfinzing; — Sebastian Welser; — 1567. Joachim Pömer, of Nuremberg; — 1569. George Frederick, Markgraf of Brandenburg-Anspach (different sizes); — 1569. Gabriel Nützel (*illustrated*); — Caspar Zinner; — Sebald Haller; — 1570. Georg Irnsinger; — Undated. Stephan Brechtl Junior, etc.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, Berlin, 1884.

M. S. A number of German medals of the third quarter of the sixteenth century bear this signature, which Imhof has ascribed to **MATTHAEUS SCHÄFFER** *q. v. infra.*

N. S. *Vide* **NICOLAUS STUMPFELT.** Mint-warden at Joachimsthal, 1567-1600.

N. S. or **N̂S.** *Vide* **NICOLAUS SCHWABE.** Mint-master at Copenhagen, 1602-1628.

N. S. F. N (Nürnberg) **S.** (**SCHOLZ**). Mint-warden, and **F.** (**FÖRSTER**) Mint-master, 1760-1764.

N. S. R. N (Nürnberg) **S.** (**SCHOLZ**). Mint-warden, and **R.** (**RIEDNER**) Mint-master, 1764-1774.

O. S. *Vide* **OTTO SCHULTZ.** Mint-engraver at Berlin, and Medallist, from about 1885. His signature **O. S.** occurs on the 1892 'Double Shaft' Pond of President Kruger of the Transvaal, struck at Berlin.

P. S. *Vide* **PAUL SCHMIDT.** Ducal Mint-master at Saalfeld, 1513-1517.

P. S. *Vide* **PAOLO SCARPO.** Mint-master at Parma, 1596-1629.

P. S. *Vide* **PAOLO SELVATICO.** Mint-master at Ferrara, Modena and Parma, † 1606.

P. S. *Vide* **PETER SCHRADER.** Mint-master at Königssee 1621, Cöthen 1622, Magdeburg 1627-1645, and conjointly at Halle.

P. S. *Vide* **P. SEEL.** Medallist at Salzburg, 1670-1683.

P. S. *Vide* **PHILIPP STEINMETZ.** Mint-master at Arolsen, 1705-1800.

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P. SANQ. *Vide* **PAOLO SANQUIRICIO**, 1565-† 1630. Medallist at Parma and Rome.

R. S. *Vide* **RUDOLPH STADELMANN.** Medallist at Darmstadt, 1817-1843.

R. S. Initials of an Engraver, which occur on a New year's medal of Kremnitz, 1631.

T. S. *Vide* **TERENZ SCHMIDT.** Mint-master at Cassel, 1621-1634.

T. S. or **$\overset{\frown}{\text{TS}}$.** *Vide* **SAMUEL TIMPE.** Mint-master at Rostock, 1636-1656.

T. S. *Vide* **THEODOR STOCKMAR.** Medallist and Engraver, Mint-warden at Gotha, 1779-1805; Mint-master at Düsseldorf, 1805-1818.

T. S. *Vide* **THOMAS SIMON.** Medallist and Mint-engraver at London, 1646-1665.

T. ST. F. *Vide* **THEODOR STOCKMAR.** Medallist and Mint-engraver at Gotha, 1779-1805.

V. S. *Vide* **VETTORE SALOMONE.** Mint-administrator at Venice, 1538.

V. S. *Vide* **VEIT SCHREMPF.** Mint-engraver at Stuttgart, 1744; Mint-warden there, 1746-1748.

V. S. *Vide* **VON SCHWINGERSCHUH.** Mint-master at Prague, 1755-1780; also **E. V. S.**

V. S. *Vide* **WILHELM SVENDSEN.** Mint-master at Copenhagen, 1835-1852; also **W. S.**

V. S. K. *Vide* **VON SCHWINGERSCHUH** (Mint-master) and **KENDLER** (Warden) at Prague, 1774-1780. Also **E. V. S.** and **I. K.**

W. S. *Vide* **WILLIAM SHARRINGTON.** Mint-master at Bristol under Henry VIII, 1509-1547.

W. S. *Vide* **WENZEL SEIDAN.** Medallist at Vienna, 1848, later at Prague, 1869.

W. S. *Vide* **WEIGAND SCHÄFFER**, 1689-† 1758. Medallist and Mint-engraver at Mayence and Heidelberg, 1716-1744; Mint-warden at Mannheim, 1744-1758. He was the father of Anton Schäffer.

W. S. *Vide* **WILHELM SVENDSEN.** Mint-master at Copenhagen, 1835-1852.

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Z. S. *Vide* **ZACCARIA SALOMONE**. Mint-director at Cattaro, 1569-1570.

Z. S. *Vide* **ZACCARIA SORANZO**. Mint-director at Cattaro, 1612-1614.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

S. A. *Vide* **SAMUEL AMMON**. Medallist and Mint-engraver at Dantzig, *circ.* 1614-1621.

SA (*Span.*). This signature occurs on a Proclamation medal of Charles IV., 1789, for San Lucar de Barrameda (*Ramon* 13142). Possibly the abbreviated signature of Sagau, *q. v.*

SACHOT, OCTAVE (*French*). Contemporary Sculptor and Medallist, born at Montigny (Seine-et-Marne); pupil of Petit. By him are a number of Portrait-medallions in bronze: 1861. M. A. D***; — M. E. D***; — 1866. Portrait of a Child.; — 1867. Portrait of a Lady; — 1869. Portrait of a Lady; — 1860. M. E. P***, mining engineer; — 1873. C. Carey, engraver; — 1874. A Greek woman of Metelina; — 1876. Mme X***; — 1878. Mlle A. de la T***; — 1885. Portrait of a Lady, &c.

SACHS, HEINRICH and **ISAAK** (*Germ.*). Contractors of the Mint of Glogau, 1622.

SACKH, A. (*Hung.*). Medallist at Kremnitz and Mint-engraver there, until about 1615. He is the author of a medal on the Election of the Archduke Ferdinand (Emperor Ferdinand II.) as the successor of the Emperor Matthias in Hungary, 1617. This medal, which is signed: **A. S.** is reproduced in *Katalog der Münzen- und Medaillen-Stempel-Sammlung des K.K. Hauptmünzamtes in Wien*, I, Pl. XVI, 3. A Sackh worked also under Ferdinand II., and cut dies for the Hungarian coinage issued at Kremnitz.

To him is ascribed a gold medal of Mathias II., 1601, commemorative of the Taking of Gran: obv. MATTHIAS. D. G. ARCHID. AVST. ET G. SVPR. EXERC. BEL. IN. HVN. INFER. DVX * Der reitende Erzherzog, darunter MS. Im Abschnitt * MILITEMVS * | - 1601-. Rs. Ansicht der Festung, davor Zeltlager u. Batterie mit fünf Kanonen. Im Abschnitt STRIG. CAPAN. 1595 | -SEP. Z-. Mont. 685. Wellh. 6987. Szech. T. 26. 8. Mm. 49. Gr. 67.

SACKH, MICHAEL (*Hung.*). Mint-engraver at Kremnitz, appointed on 3. June 1601 Chief-engraver, in consideration of his "renowned ability", and in office until 1615. He also executed dies for medals, which are signed: **M. S.**: Reception of Gran from the Turks, in 1601, by the Archduke Mathias, military commander of Hungary; — Religious medals (Betpfenninge), with bust of

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Christ; — 5, 2 and 1 Ducat pieces for Hungary, with standing figure of the emperor Matthias II, and Rv. Madonna and Child, 1614 (numerous varieties of the Ducat); — Hungarian Coronation of Matthias II., 1608; Crowned bust to left; Rv. Arms of Hungary within circle of shields, etc.

BIBLIOGRAPHY. — Oesterreicher, *Regesten*, &c. — *Katalog der Münzen*, &c.

SACRISTAIN (*French*). Engraver of the third quarter of the nineteenth century, whose full signature appears on a variety of the medal granted by Napoleon III. to the French troops and their Mexican allies who fought in 1862-1863 against the forces of the Republic of Mexico at Cumbres, Cerro-Borrego, San-Lorenzo, Puebla and Mexico. It is reproduced in Betts, *Mexican Imperial Coinage*, Pl. VII, 6.

SAGAU, F. (*Span.*). Medallist of the early part of the nineteenth century. By him are three signed Portrait-medals of the Duke of Wellington, with title of Duque de Ciudad Rodrigo, commemorating the Battle of Vittoria, 1813; Rv. TRIVNFO DE VITORIA. Victory on a column inscribed AÑO DE 1813, etc.; and Victory in a battle-field to left stepping over a Napoleonic standard; the third medal, of which there is only one specimen known, occurs in Mr. P. Bramsen's collection; obv. ARTHVRO WELLESLEI DVCI CIVITATENSI. Bust to left; Rv. In the field, under laurel-wreath : CAESIS.FVSIS.ET.A. LVSITANIA etc. (*Br.* 1237). Beside these Sagau is the author of a medal commemorating the Proclamation at Cadiz of the Political constitution of the Spanish Monarchy, 1812; Laur bust of Ferdinand VII.; Rv. Two figures holding open book, etc.; diam.: 57 mill.; also : Cadiz declared a free Port, 1820, etc.

The medals signed **SA** or **S** may be by this Engraver : Proclamation medals of Seville Academy and University, 1789; others of San Lucar de Barrameda, Ecya, Malaga, etc., same date.

SAGE, AUGUSTUS B. (*Amer.*). Published of a medal of Dr Winslow Lewis, Boston.

In 1857 he was contributing a series of papers to the New-York " Sunday Despatch " entitled " Gleanings on Coins ". These papers were signed " Gus ".

In 1859 he was at 24 Division St. N., Y., where he established a circulating library and dealt in coins, medals, autographs and engravings.

In the latter part of 1860 he issued a series of 12 tokens which he named the " Historical Series ". They appeared in copper, brass, and white-metal and depicted historical buildings, &c.

About the same time appeared his " Numismatic Gallery " consisting of nine tokens, each of which bore the portrait of a prominent American collector.

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The series consisted of the follcwing :

1. Charles J. Bushnell. (*Vide Am. J. of N.*, vol. I, p. 85.)
2. Henry Bogert. (This I think has been described in *The Numismatist*, some years ago.)
3. Jeremiah Colburn. (His obituary appeared in the *A. J. of N.*)
4. J. R. Chilton. A druggist. (Dr. Storer has written of him in his series.)
5. Winslow Lewis, M. D. (also described by Dr. Storer.)
6. Frank Gaudon. (*Vide Am. J. of. N.* vol. II, 9.)
7. William H. Chesley (— — vol. I, 85.)
8. Horatio N. Rust.
9. Robert J. Dodge.

SAGE, JOSEPH (*Brit.*). Provost of the moneyers, London, under George III., *circ.* 1792 ; later, appointed Maker and Stamper of the money weights, 1798.

SAGET, ANDRÉ C. J. (*French*). Contemporary Sculptor and Medallist ; pupil of the late Alphée Dubois. At the Salon of 1890 he exhibited two Portrait-medallions of ladies, one of them being that of Mlle Gabrielle Saget.

SAGGIO (*Ital.*). Die-sinker of Bologna, by whom I have seen a Pattern 5 Lire piece of Pope Leo XIII., 1878, fully signed.

SAGREDO, ZUANO PIETRO (*Ital.*). Mint-administrator at Venice, 1605. His initials **Z P S** appear on the coins issued under his superintendence.

SAIELEUR or **(SCELLEUR), JEAN LE** (*French*). Seal-engraver of Tournay in the joint service of the Royal House of France, the Counts of Hainault, and Flanders, second quarter of the fourteenth century. His name frequently occurs on contemporary accounts in conjunction with those of Jean Lathomi, and Jean de Tournay.

BIBLIOGRAPHY. — Lecoy de la Marche, *Les Sceaux*, 1889.

SAILER, DANIEL (*Germ.*). Medallist and Coin-engraver at Augsburg, *circ.* 1620-1628, whose productions are usually signed **D. S.** His best known medallic work is the broad " Regimentsthaler " of Ravensburg, 1624, with a view of the city on the obv. (*Madai* 5089). Only 187 specimens of this Thaler were struck ; — Augsburg " Ratsherrenmedaille ", 1626 ; — Undated Medal, Solomon receiving the Queen of Sheba ; — Ulm Regimentsthaler and Half Thaler, 1628, &c.

BIBLIOGRAPHY. — Kull, *op. cit.* — *Mittheilungen der bayerischen numismatischen Gesellschaft*, 1900. — Binder, *op. cit.* — Helbing, 1903, Cat., IV, n° 14337.

SAILER, WILHELM (*Germ.*). Seal-engraver at Augsburg, *circ.* 1567-

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1568. By him are two seals of the Duchess Renata, wife of William V. of Bavaria, 1568.

SAINT-ANDRÉ, Mme YVONNE DE (*French*). Contemporary Modeller, born at Marseille; pupil of Varenne. I have seen a Portrait-medallion in silver of M. Felix Stenfort, which was exhibited by her at the Paris Salon in 1893.

SAINT DUNSTAN (924-988). Archbishop of Canterbury, and Patron of English goldsmiths and metal-workers; educated by Irish scholars at Glastonbury Abbey, and noted for his frequent incursions into the domain of politics. He practised the arts of metal-working, painting, and transcription.

SAINT-ÉLÈNE, MICHEL DE (also **MICHAEL DE ST. HELEN**). (*Brit.*). Mint-engraver at London in the earlier part of the reign of Henry III, *circ.* 1225. In a document of 1220, he is styled " Reparator Cuneorum ". Ruding, under the date 1621, states : " A considerable coinage being about to be executed in the sixth year of Henry III., the following persons were sworn in the court of exchequer, on the morrow of Ash-Wednesday : Ilger, and three others, as custodes monetae of the city of London; Adam Blund, and seven others custodes cuneorum; Michael de St. Helen, reparator cuneorum; and Robert de Grettone, and Geffrey de Frowe, assayers. On the same day eight dies for round halfpennies and farthings, and, in a short time afterwards, eight more for pennies, and eight for halfpennies, and the same number for farthings, over and above the eight first mentioned, were delivered to the same persons ".

SAINT-GAUDENS, AUGUSTUS. (*Vide* **GAUDENS.** *Vol.* II, p. 215). This artist was born in Dublin, Ireland, March 1, 1848. His father, Bernard Paul Ernest, was a native of France, from the vicinity of the town of Saint-Gaudens, among the spurs of the Pyrenees.



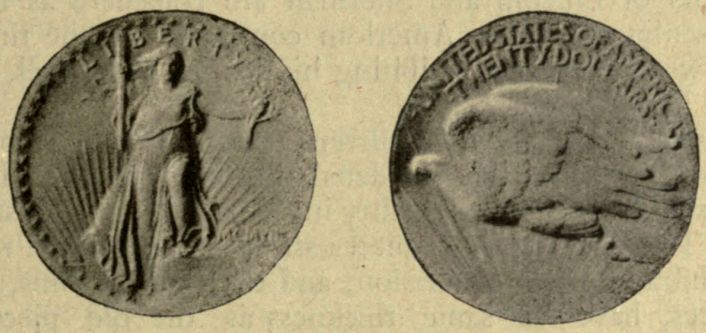
U. S. A. 5 Dollar piece, 1907.

His mother, whose maiden name was Mary Guinness, was a native of Dublin. They settled in America while Augustus was an infant, and after remaining three months in Boston established

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themselves in New York. He attended school until he was thirteen, when in 1861 he went to work with a cameo-cutter named Avet, said to be the first stone cameo-cutter in the United States and served a three-years apprenticeship, "a time of miserable slavery", as he himself says, at the end of which time he found employment with a shell-cameo-cutter named Le Breton, with whom he remained for three years. During all the time that he was working at the wheel he studied drawing at night. The first four years he went to the Cooper Union; the last two were spent in the life classes of the National Academy of Design.

At the age of twenty he was already a master ot low relief. He then went abroad and was at the Ecole des Beaux Arts, Paris, 1867-70. He married in Boston, 1877, Augusta F. Homer. He was in Rome, 1870-2, producing there, in 1871, his first figure. Among his works are " Diana " (on the tower of Madison Square Garden, New York), and numerous well-known statues in the larger cities of the Union; among the best known of these is the monument in Boston to Colonel Shaw and his regiment of coloured troops, executed in bronze. Some of his most charming work was done in low relief, in the form of medallions of his friends and fellow-artists, and occasionally of prominent men, for public memorials.



U. S. A. 20 Dollar piece, 1907.

He was a corresponding member of the Institute of France; officer of the Legion of Honour; received the medal of honour, Paris, 1900, and a special medal of honour at Buffalo, 1901.

" Augustus Saint Gaudens, a sculptor whose art follows but ennobles nature, confers fame and lasting remembrance, and does not count the mortal years it takes to mould immortal forms. " Thus spoke President Eliot at the commencement of Harvard University in June 1897, when conferring upon the sculptor the degree of Master of Arts; and the years that have gone have not brought a worthier or more fitting tribute, one which now may well serve as an epitaph. He died at Cornish, N. H., Aug. 3, 1908, after an illness extending over several years. Greatest of all American

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sculptors and surpassed by few if any other sculptor in the world, his life story is a source of pride to every one of us. For he was an American through and through, and his work had America stamped indelibly upon it". (*American Journal of Numismatics*, 1907-8.)

While the reputation of this great artist will mainly rest upon his ability and success as a sculptor the numismatist will remember that there was another side to his genius and believes that his small medallions with portraits will some day later even rank higher, also his plaques and busts. Such are his low-relief portraits of R. L. Stevenson, the author; President Woolsey of Yale, Mr. and Mrs. Richard Watson Gilder, Schuyler van Rensselaer, and Mrs. C. C. Beaman; his busts of Bishop Phillips Brooks of Boston and William M. Evarts. Unfortunately he has done little for the medallic art, though the Columbus medal, the Franklin and the Washington are in part his design. Among his most noted medallic works are the Plaquette and Medal of the Chicago Exhibition, 1894. In *Art et Décoration*, 1900, II, 40 is a reproduction of his medal entitled : "Ménage Dean", and a Portrait-medal of Dr. Asa Gray, Cambridge, Mass. is described in A. J. N. 1745.

St. Gaudens' work of sculpture is considerable and famous. His monuments of Lincoln and Sherman are considerd as the finest pieces of sculpture in the American continent. At the time of his death he was just about exhibiting his statue of Parnell, which is said to be his masterpiece.

The latest U. S. A., gold currency, of which the 20 and 10 Dollar pieces are from St. Gaudens' models, have created a stir in the coin world, for their originality in conception and artistic workmanship. The first 20 Dollar pieces struck were on high relief, but were withdrawn from circulation, and the current coins, the low-relief pieces, have the same thickness as the old pieces, i. e. two millimeters But a few thousand of the high relief pieces were struck and intended for collectors and for souvenirs. These high reliefs were struck on a medal press, and each piece was struck ten times and annealed between each impression.

The dies of both pieces were cut at about the same time. There are several minor points of difference between the two pieces, the date, the Capitol at Washington, the legs on the eagle, the sun rays on the Rev. &c.

The high relief pieces represent very closely Saint Gaudens' original design while the low relief ones show various modifications.

The high relief pieces will be rare, two days after they were out they brought a substantial premium, and to-day they bring from £ 6 to £ 8. These have been extensively traded on the Curb

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exchanges of the various cities, but are now gradually getting into collector's hands. The high relief piece is 3 mm. thick, all the pieces weigh the same, 516 grains. The high reliefs are alloyed with silver, while the low reliefs have the regular alloy of copper.

"It was during the winter of 1905 that plans for the new coins originated; the occasion was a dinner taken with President Roosevelt, during which the splendid execution and high relief of the old Greek coins were discussed. Eeach held a deep admiration for these pieces, and the President, in his characteristic way, decided that the mint should produce a "modern version" of the coins if Saint-Gaudens would furnish the designs.

The sculptor's original idea for the gold pieces was of a full-length winged figure of Liberty mounting a rock, bearing on her left arm a shield upon which was inscribed in two lines, LIBERTY—JUSTICE, and with her right holding aloft a lighted torch. This was later abandoned, and it was decided to use for the ten-dollar piece a head in profile, and a standing eagle for the reverse; for the twenty-dollar piece, a full-length figure of Liberty, without wings, holding the lighted torch, and an olive branch supplanting the shield: the reverse to bear the flying eagle.

Many alterations were made during the following year and a half, before Saint-Gaudens was satisfied with the results. The profile on the ten-dollar piece was from a second study head made for the *Victory* of the *Sherman* group, but which was later rejected in favour of the original study. This beautiful head was first modeled with an olive wreath, but at the President's urgent request a feather head-dress was substituted, certainly at a distinct loss. His son, Homer Saint-Gaudens, is authority for the statement that, contrary to the opinion held by many persons that the obverse bears the "Mary Cunningham" head, the so-called features of the Irish girl appear only on the full-length Liberty of the twenty-dollar coin, the figure of which was posed for by a Swede. Saint-Gaudens studiously avoided, in all his ideal sculpture, any hint of personality, and the designs for the gold coinage were no exception. As an example of the infinite care which he devoted to his work it may be noted that as many as seventy models were created for the standing eagle on the reverse".

(B. H. Saxton, *Augustus Saint-Gaudens*, The Numismatist, June 1909).

See further particulars in Vol. II, p. 218.

SAINT-GENOIS, SIMON DE (*Belg.*). Mint-master at Ghent, in conjunction with Jean Desprez, 1422.

SAINT-GERMAIN, MICHEL DE (*French*). Maître général des monnaies du roi, XIVe siècle.

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SAINT-GERVAIS, Mme LA VICOMTESSE CHARLOTTE DE (*French*). Contemporary Sculptor, born at Nantes; pupil of Mme Léon Bertaux. Author of a number of fine Portrait-medallions, amongst which I would notice: 1878. Mlle de V***; — 1885. Mme Léon Bertie; — Mlle J. J***.

SAINT-JEAN, GASTON DE (*French*). Mint-master general for Béarn at Morlaas, 1497. *Vide* Blanchet, *Histoire numismatique du Béarn*, p. 27.

SAINT-LANNE, LOUIS (*French*). Contemporary Sculptor and Medallist, born at Mont-de-Marsan; pupil of Falguière. At the Salon of 1890 he exhibited a Portrait-medallion in bronze.

SAINT-LOUP, RÉMY (*French*). Contemporary Sculptor and Medallist, by whom is a silver medal, intended as a Prize for Aviculture. It was exhibited at the Paris Salon of 1898.

SAINT-PRIEST, JEHAN DE (*French*). Sculptor of Lyons, who in conjunction with Nicolas Leclerc (*q. v.*) prepared the models for the medal issued in 1500 to commemorate the visit of Louis XII. and Anne of Brittany to Lyons, and for which the dies were cut by Jean and Colin Lepère. St. Priest is styled, in contemporary documents, "maître tailleur d'images."

He made in 1500 "La taille et façon des portraictz et molles pour la médaille de Louis XII et Anne de Bretagne", cast by Jean and Colin Lepère, and, continues Rondot: "Ces artistes n'avaient pas appris de Candida comment corriger le réalisme des effigies et leur donner quelque noblesse. Leur médaille, malgré le relief excessif des figures, tient cependant avec quelque honneur sa place parmi nos anciens monuments."

Bibliography. — Mazerolle, *Médailleurs français*, 1902. — N. Rondot, *Médailleurs lyonnais*, p. 16.

SAINT-MARCEAUX, CHARLES RENÉ DE (*French*). A famous Contemporary Sculptor, born at Rheims in 1845; pupil of Jouffroy, and the École des Beaux-Arts. He began exhibiting at the Salon in 1868, Jeunesse de Dante. In 1872, he obtained a medal of the Second Class. Among his finest and best known works of Sculpture are: 1874, Enfant, terra cotta bust; — 1875. Forgeron florentin; — Mlle Blanche Barette; — 1879. Génie gardant le secret de la famille (now in the Luxembourg Museum); — 1880. Arlequin; — 1882. Bust of Renan; — 1886. Danseuse arabe; — 1887. Mousse de Champagne, etc. After 1889, the artist only exhibited at the Salon of the Société nationale: 1892. Femme couchée; — 1893. Première communiante, statue in marble; — 1894. La Faute, marble; — 1896. Le Devoir, statue for the tomb of Tirard

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Medal of Louis XII. and Anne of Brittany, 1500, by Jehan de Saint-Priest.

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in Père Lachaise cemetery; — 1897. Funeral monument of Alexandre Dumas fils, in Montmartre cemetery; — 1898. Vers l'Inconnu, group in plaster; — 1902-1903. Gate Decorations; — Grand Deuil, etc.; — 1909. Monument of the' Union postale universelle at Berne, etc.

De Saint-Marceaux has also executed Reliefs, some of which were cast in bronze, which have a medallic character. "Ses œuvres", says a reviewer, "sont toutes d'une extrême conscience et du plus délicat raffinement." Among his best portraits are those of Meissonnier, and Dagnan-Bouveret.

The artist was entrusted in 1907 with the execution of a Plaquette for the " Société française des Amis de la Médaille ".

M. de Saint-Marceaux possesses a fine collection of artistic Greek coins, and I have had the privilege of his personal acquaintance for many years.

BIBLIOGRAPHY. — André Beaunier, *Saint-Marceaux*, Art et Décoration, 1903, 53. — Vapereau, *Dictionnaire*, &c. — *Nouveau Larousse Illustré* (*where his portrait is given*). — Chavignerie et Auvray, *op. cit.*

SAINT-PÈRE, JEAN DE (*French*). Mint-master at Angers before 25. October 1369.

SAINT-QUENTIN, ADAM DE (*Belg.*). Goldsmith and Seal-engraver to Louis de Male, Count of Flanders. His name occurs in the Bruges mint accounts of 1350-1351. *Vide* A. Pinchart, *Biographies* &c. Revue de la numismatique belge, 1851, p. 303.

SAINT-URBAIN, CLAUDE AUGUSTIN DE (*French*). Son of Ferdinand de Saint-Urbain and Elisabeth Dominique Montenois, his wife; was born at Rome on 19. February 1703. He learned the art of medal-engraving with his father, and first settled at Nancy, where for some years he occupied the post of Engraver to the Mint, 1725-1737, and executed numerous medals and jetons, in conjunction with his father. In 1737 he settled at Vienna, where he died in 1761, at the age of 58. He held in the Austrian capital the title of "Directeur", and " Graveur en chef des Médailles."

To this artist we owe the medal of large size which begins the Medallic Series of Dukes and Duchesses of Lorraine, and also the portrait of his father (medal illustrated under Ferdinand de St. Urbain).

At the Mint, Claude de St. Urbain assisted his father in the execution of dies for the coinage, and he also engraved a number of Jetons for the city of Nancy.

The following coins and medals are given as works by this artist; the dies are preserved in the Vienna Mint Museum: Leopold, Lorraine Teston, 1727; — Masson (12 Sous), 1727; — Francis III., Lorraine, Æ. Demi-François d'argent, 1734; — Teston, 1734; —

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30 Deniers, 1734; — Æ. Liard, 1734; — Æ. Demi-François, Teston, Half Teston, 1736; — Æ. François double, François and Demi-François, 1736; — Æ. Medal of Stanislaus I. Leczynski, Duke of Lorraine and Bar, 1737-1766; — Historical Medal with the arms of the Dukes of Lorraine (signed : **AVGVSTINVS. S. VRBAIN**); — Medallic series of Dukes and Duchesses of Lorraine (in collaboration with Ferdinand de St. Urbain); — Medallic Series of the Popes of Avignon (also in collaboration with his father); — Philip V. of Anjou, King of Spain; — Elizabeth Caroline, Countess Palatine, mother of the Duke of Orleans; — Philip, Duke ot Orleans, Regent of France, 1715-1723 (sev. var.), undated, and 1715, 1716, 1717, 1720; — Marriage of Louis I., son of Philip V. of Spain, with Marie Louise of Orleans, 1721; — Christian III. of Pfalz-Zweibrücken (2 var.). All these were the joint work of both father and son.

Fiala, in *Katalog der Münz- und Medaillen-Stempel Sammlung des K. K. Hauptmünzamtes in Wien*, IV, p. 1390 quotes in extenso a commission given to the artist at Vienna, under date 18. August 1738, and in which he is styled : *Augustin Sant urbani Medaglier bey Ihre königl. Hoheit von Lothringen und Gross-Herzog zu Toscana* etc.

Bibliography. — *Vide under Ferdinand de St. Urbain.*

SAINT-URBAIN, FERDINAND DE (*French*). One of the best known Medallists of the end of the seventeenth and first four decades of the eighteenth century; was born at Nancy on 30. June 1658, as the son of Claude Augustin Urbain, Goldsmith and Engraver, and Anne Lenoir. He studied drawing and painting, without apparent success at first. On the invasion of Lorraine by the foreign armies, he left his native country and for a time resided with an uncle at Munich. He then travelled through Germany and Italy, and began to practise the art of die-engraving, in which, although without a teacher, he made rapid progress, and soon obtained official recognition.

In 1673 he was appointed Mint-engraver at Bologna, and ten years later went to Rome, where Innocent XI. placed him at the head of the Papal coinage with the title of Chief-engraver and Architect. After a stay of over thirty years in Italy, he returned to Nancy, became attaché to the Mint there in 1704, in succession to Hardy, with a stipend of 1500 livres, and was appointed Engraver on 1. January 1707. In 1703 he prepared the plans for the construction of the primatical church of Nancy. He married at Rome Elisabeth Dominique Mantenois, by whom he had two daughters, and he died on 10. January 1738. After his return to his native place St. Urbain is said to have executed over 120 medals, which include

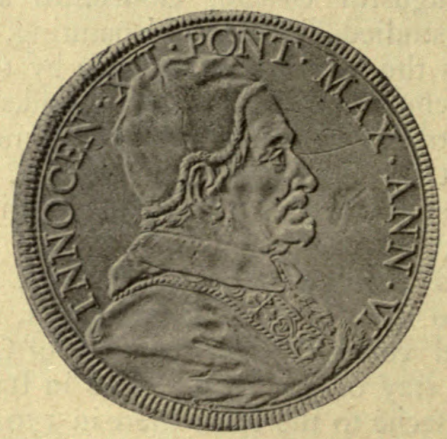
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a series of the Dukes and Duchesses of Lorraine, and an unfinished one of the Popes. These medals are usually signed : **S. V.**



Portrait-medal of St. Urbain, by his son.

As a Coin-engraver, St. Urbain's activity began at Bologna, where between 1673 and 1683 he executed most of the coin-dies, comprizing the series issued under the Mint-master Giovanni Carlo Gualcheri. In 1696, he was again appointed for a term of three

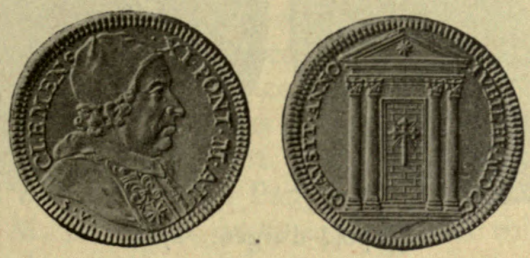


Obv. of Innocent XII. Scudo, by St. Urbain.

years as Mint-engraver at Bologna, but was replaced in December 1697 by a French die-sinker, Thomas Bajard. Malaguzzi Valeri gives a list of the coins issued at Bologna during that period.

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From 1683 to 1703 the artist worked almost exclusively for Popes Clement X., Innocent XI., Alexander VIII., Innocent XII., and Clement XI., some of whose coins bear his signature : **F.D.S.V.**, or **S. V.**, and also **S. VRBA. OP.**, **S. VR.**, **FERD. DE S. V.**, etc. Among these I have noticed : *Innocent XII.*, *Æ*. Doppia of An. VI; ℞. Noah's ark; *Æ*. Scudi of An. V.; The Pope presiding at a Consistorium; An VI (obv. only; *illustrated*), and others, of Anni V and VI, with ℞. PACEM LOQVETVR GENTIBVS, signed : **FERD. DE S. V.**; An VIII., signed on obv. **S. VRBA OP.** and ℞. **S.V.OP.** St. Peter blessing the people; Mezzi Scudi of years V (2), VI (3), VII (3), IX (2), etc. *Clement XI.*, *Æ*. Doppia, 1700 (2 var.. both showing the closed Porta Santa; *one illustrated*); *Æ*. Scudo, 1700,



Æ. Doppia of Clement XI., 1700.

of same type; Bolognese Double Giulio, undated; signed : **S. V.**, etc. A number of other coins by St. Urbain are described by Beaupré (pp. 167-172) and Mory d'Elvange.

St. Urbain engraved most of the dies for the coinage of Duke Leopold of Lorraine, but only signed one, the Leopold d'argent of 1710. Mory d'Elvange states that all the coins struck at Nancy between 1703 and 1736 were engraved from designs or under the direction of St. Urbain. Among the most noteworthy are the Grands Leopolds of 1704 and 1705, the Testons of 1704, of two different dies, 1703, 1709 and 1711, Half Testons, 1706, Half Leopold d'argent, 1727, and subsidiary coins; also gold Leopolds of 1710, 1716-1719, 1722, 1724-1725; silver Ecus and subdivisions of 1716-1722, etc. The d'Aubonnes (coins issued by Regard d'Aubonne, to whom Duke Leopold conceded the right of coinage in 1724) of the years 1724 and 1725 are of very fine work. The Ducat d'or of Francis III., 1736, and Ecu d'argent of the same year are usually attributed to Augustin St. Urbain, who may have executed them after his father's drawings.

The list of medallic works by Ferdinand de St. Urbain I have been able to reconstitute fairly fully, from Lepage's indications.

From a memoir just published by Dr Eug. Demôle in *Revue*

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suisse de Numismatique, t. XVI, 1910, entitled : " Les jetons représentant les Métamorphoses d'Ovide sont-ils l'œuvre de Jérôme Roussel, de Jean Dassier ou de Ferdinand de St. Urbain? " it results " that Jérôme Roussel is the author of this series of 50 jetons, which he caused to be struck at Geneva. The dies remained in that city, and may have been acquired by Jean Dassier. In 1717 and 1720 Barthélemy Favre and Jean Dassier formed an



Leopold d'argent, 1710.

association in which Dassier was employed as Engraver. The latter cut three fresh dies, one of which he dedicated to the Duke of Orleans (it is signed : **I. DASSIER F.**), these to take the place of the three dedication pieces by Jérôme Roussel. It is extremely probable that Favre and Dassier used the three fresh dies with the forty-seven dies with subjects of Roussel. In 1729 Barthélemy Favre, who was then residing in Paris, had the dies sent to him, and soon after Saint-Urbain became the owner. The latter Medallist obtained permission from the Duke of Lorraine to use them, but Dr Demôle has come to the conclusion that so far nothing proves that he ever had any struck. "

I shall however summarily describe them :

List of Jetons. A series of 60 pieces, illustrating the Metamorph oses of Ovid : *Lib.* I. 1. The Chaos; — 2. The Creation of man; — 3. The Golden Age; — 4. The Seasons; — 5. The Silver Age; — 6. The Bronze Age; — 7. The Iron Age; — 8. The Giants; — 9. The Council of the Gods; — 10. Lycaon changed into a wolf; — 11. The Flood; — 12. Deucalion and Pyrrha re-peopling the land; — 13. Defeat of the serpent Python; — 14. Daphne transformed into a laurel; — 15. Daphne changed into a cow; — 16. Daphne on the borders of Inaca; — 17. The Slumber of Argus; — 18. Syrinx metamorphosed into a reed; — 19. The Peacock adorned with the eyes of Argus; — 20. The Peacock worshipped

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under the name of Isis; — 21. The dispute between Epaphus and Phaeton; — 22. The oath of Cleimenes. — *Lib.* II. 1. The Palace of the Sun; — 2. Phaëton driving the Sun's chariot; — 3. Phaëton's Fall; — 4. Phaëton's tomb; — 5. Jupiter transformed into Diana; — 6. Diana banishing Calisto; — 7. Calisto changed into a bear; — 8. Calisto and Arcas as stars; — 9. Juno's complaint; — 10. Refuge refused to new stars; — 11. Protection granted to Nyctimines; — 12. Erichthonius; — 13. Coronis metamorphosed into a crow; — 14. The Raven's plumage changed from white to black; — 15. Ocyroë changed into a mare; — 16. Battus changed into a touch-stone; — 17. Mercury in love with Herse; — 18. Pallas visiting Envy; — 19. Aglaura transformed into a stone; — 20. Jupiter changed into a bull. — *Lib.* III, 1. Cadmus in Boeotia; — 2. Cadmus avenges the death of his soldiers; — 3. Soldiers born from the dragon's teeth; — 4. Cadmus builds Thebes; — 5. Actaeon changed into a stag; — 6. Actaeon torn by his dogs; — 7. Juno as an old woman. — 8. Semele consumed by the darts of Jupiter; — 9. Bacchus fed by the nymphs of Nyse; — 10. Tiresias changes his sex twice; — 11. Judgment of Tiresias; — 12. Narcissus; — 13. Bacchus brought before Panthaeus; — 14. Sailors changed into dolphins (M. Bordeaux owns a variety of this); — 15. Panthaeus torn by his mother and aunts. To these 57 jetons illustrating subjects from the three first books of Ovid's Metamorphoses we must add two which are by Dassier : Semiramis building the walls of Babylon; — Pyramus and Thisbe; — and a Dedicatory piece to Philip, Duke of Orleans, making a total of 60 jetons forming a complete purse.

Beside these there is an unfinished die of 'Semele consumed by the darts of Jupiter'. The Paris Mint possesses a series of 18 unfinished dies with subjects from Ovid's Metamorphoses, probably by Roussel.

Cf. also *Les jetons de jeu représentant des sujets tirés des Métamorphoses d'Ovide que Ferdinand de Saint-Urbain fut autorisé, en 1731, à faire frapper à la monnaie de Nancy, sont-ils de lui ou sont-ils de Jérôme Roussel?*

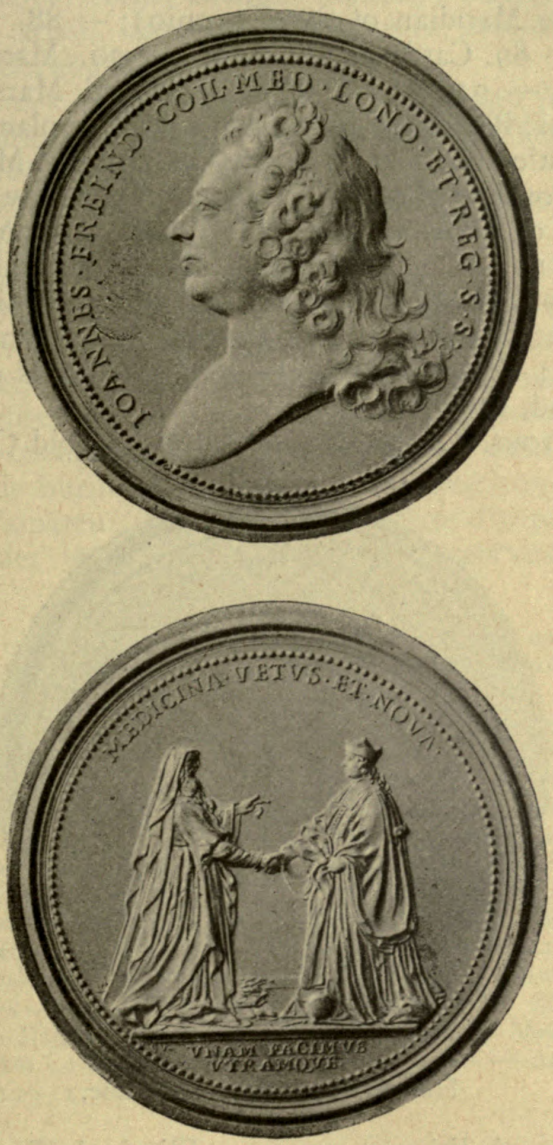
List of Medals. 1. Francis III. of Lorraine, 1729; Rℒ. alter et idem Phoenix; — 2. Leopold I.; Rℒ. The Royal family; — 3. Another; Rℒ. Hercules (commemorating the building of roads through the forests of Hay); — 4. Another; Rℒ. Peace altar; — 5. Another; Rℒ. Female driving biga preceded by Mercury; — 6. Another; Rℒ. providentia principis Traveller, and Abundance; ex. : viæ mvnitæ; — 7. H.R.H. Madame; Rℒ. decori gentes præstans virtutem 1729. The Dowager Duchess enthroned giving instructions to Lorraine during the absence of her son; — 8. Charles V. of Lorraine; ex. pannonia vindicata; — 9. Rinaldo I., Duke of

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Modena; Rℒ. A vessel nearing the shore; — 10. Philip V., King of Spain; Rℒ. Neptune; — 11. The Dowager Duchess of Orleans; Rℒ. FECUNDITAS CONSERVATRIX GALLIAE; — 12. Abbé Jean Paul Bignon; — 13. John Freind, physician, 1728; — 14. Pope Clement XII., with two different reverses; (a) Christ upsetting the tables of the money-changers in the temple; (b) Minerva; — 15. Clement XI.; Rℒ. LUCET IN VULTU EJUS Divine Wisdom; — 16. Another; Rℒ. APTATA SÆCULA VERBO DEI. Establishment of a Meridian in the Terms of Diocletian; — 17. Another; Rℒ. Science, Religion and Justice; — *Series of Dukes and Duchesses of Lorraine*: 18. Hugues, founder of the dynasty; — 19. Eberhard; — 20. Adalbert; — 21. Albert; — 22. Gérard; — 23. Gérard of Alsace, first Duke of Lorraine; Rℒ. Hadruide of Namur; — 24. Thiéry; Rℒ. Gertrude of Flanders; — 25. Simon I.; Rℒ. Adelaïde de Querfort; — 26. Mathieu I.; Rℒ. Bertha of Sweden; — 27. Simon II.; Rℒ. Ida of Vienna; — 28. Ferry I.; Rℒ. Ludomilla of Poland; — 29. Ferry II.; Rℒ. Agnès of Bar; — 30. Thiébault I.; Rℒ. Gertrude of Asbourg; — 31. Mathieu II.; Rℒ. Catherine of Limbourg; — 32. Ferry III.; Rℒ. Marguerite of Navarre; — 33. Thiébault II.; Rℒ. Isabelle of Rumigni; — 34. Ferry IV.; Rℒ. Isabelle of Austria; — 35. Raoul; Rℒ. Marie of Blois; — 36. Jean I.; Rℒ. Sophie of Württemberg; — 37. Charles II.; Rℒ. Marguerite of Bavaria; — 38. René I. of Anjou; Rℒ. Isabelle of Lorraine; — 39. Jean II. of Anjou; Rℒ. Marie of Bourbon; — 40. Nicolas of Anjou; — 41. Ferry I., Count of Vaudemont; Rℒ. Marguerite de Joinville; — 43. Antoine, Count of Vaudemont; Rℒ. Marie d'Harcourt; — 44. Ferry II., Count of Vaudemont, father of René II.; Rℒ. Iolande of Anjou; — 45. René II.; Rℒ. Philippe of Guelders; — 46. Anthoine; Rℒ. René de Bourbon; — 47. François I.; — Rℒ. Christiana of Denmark; — 48. Charles III.; Rℒ. Claude of France; — 49. Henry II.; Rℒ. Marguerite of Gonzaga; — 50. François II.; Rℒ. Christienne of Salm; — 51. Charles IV. Rℒ. Nicole of Lorraine; — 52. Nicolas François; Rℒ. Claude of Lorraine; — 53. Charles V.; Rℒ. Eleonora Maria of Austria; — 54. Leopold I.; Rℒ. Madame Elizabeth Charlotte of Orleans; — 55. Title medal of the series; Rℒ. MVTVIS FVLGENT HONORIBVS. Arms of all the Dukes of Lorraine; — *Medallic Series of the Regency of the Duke of Orleans*: 56. Louis XV.; Rℒ. The Duke of Orleans; — 57. The Duke of Orleans; Rℒ. Accession to the regency of the Kingdom of France; — 58. Another; Rℒ. alluding to the protection granted by the Duke of Orleans to Arts; — 59. Another; Rℒ. Establishment of a Chamber of Justice; — 60. Another; Rℒ. Suppression of Dimes; ex. TRIBVTO DECIMÆ REMISSO; — 61. Another; Rℒ. Royal Academies; — 62. Another; Rℒ. Marriage of Mademoiselle de Montpensier with Louis I., King of Spain;

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ex : IUNXIT MUTUO FOEDERE GENTES ; — *Seventeen medals of the projected Medallic Series of Popes* (in commission for the cardinals Albergati and Ottoboni); — 63. St. Peter; — 64. Bonifacius VIII.; 65. Benedictus XI.; — 66. Clement V.; — 67. John XXI.; —



John Freind, 1728.

68. Benedictus XII.; — 69. Clement VI.; — 70. Innocent VI.; — 71. Urbanus V.; — 72. Gregory XI; — 73. Urbanus VI.; — 74. Bonifacius IX.; — 75. Innocent VII.; — 76. Gregory XII.; — 77. Alexander V.; — 78. John XXII.; — 79. Clement XI.; R. IPSVM

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AVDITE; — 80. Another; Rℒ. HAVRIETIS IN GAVDIO; — 81. John William, Elector Palatine; — 82. Cardinal Henry Norris (2 var.); — 83. Giorgio Baglivi, physician, Rome, 1707; — 84. Jacques Callot, 1635; — 85. Isaac Newton; — 86. Jacques de Ste Marie, Cardinal Sant'Angelo, Italian cardinal and Jean Philippe, prieur of St. Etienne, 1701; — 87. Giovanni Domenico Cassini, 1695 (Restoration of the Meridian of San Petronio); — 88. Cromwell and Masaniello; — 89. Cardinal Gossadin; — 90. Marcello Malpighi, Rome, 1693; — 91. Count Alois Ferdinand Marsigli, 1731; — 92. Odescalchi; Rℒ. Reclining female unrolling plans; — 93. Another; Rℒ. Castle, 1699; — 94. Rinaldo, Duke of Modena; — 95. Dr Giov. Hieronymus Sbaraba, professor of anatomy at Bologna; — 96. Marriage of Louis I., son of Philip V. with Marie Louise of Orleans, 1721; — 97. Christian III., von Pfalz-Zweibrücken (2 var.); — 98. Ferdinand Marchese Lonati, captain of the Swiss Guard at the Vatican; — 99. Marquis de Lenoncourt; — 100. Minerva sacra; — 100. Pregnancy of the Duchess of Orleans; — Dr John Freind, Oxford, etc.

LIST OF JETONS. Charles V; — Prince Leopold Clement, 1714;



Francis III., Duke of Lorraine.

— Prince François Etienne, 1714; — Elizabeth Charlotte, Duchess of Lorraine, 1715; — Another, of 1737 (this may be, and probably is, by Claude Augustin de Saint-Urbain); — Jetons of the city of Nancy, 1708, 1723, 1729, and 1733 (4 varieties); — Others (10 other varieties, described by Beaupré, pp. 146-157); — Jeton with the arms of Bassompierre and Beauvau; — Arms of Custine and Nettancourt; — Arms of Du Chatelet; — Arms of Lenon-

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court ;— Arms of Lunati-Visconti; — Arms of Richard ; — Arms of the Duke of Zweibrücken ; — Arms of the Duc and Duchesse de Deux-Ponts, 1734; — Arms of the town of Bar, 1736; — Arms of Poirot, 1736; — Arms of Corberne, 1730; — Rudolph of Habsburg and Anne von Hohenberg.

Beside the above works, Beaupré mentions a number of models in wax by the artist, some of which were evidently made for medals ; also seals, and copper engravings.

St. Urbain was a member of most of the Italian Academies and of many other European ones, and he had been decorated by Clement XII. with the Order of Christ.

Hedlinger (*Vide* Vol. II, 356) worked for some time under St.-Urbain at Nancy, 1716.

A street at Nancy is named after the artist.

Mory d'Elvange, in commenting on St. Urbain's medallic work says : "Un correct recherché dans le dessin, une précision flatteuse dans l'exécution, une fertilité, une variété charmante dans les détails, une expression pathétique dans les caractères. Le ton de vie, l'âme dans les figures, la légèreté, l'élégance dans les draperies, la netteté dans le burin, cette aisance, ce fini gracieux, qui séduisent l'œil avide de l'amateur. Tels sont les caractères distinctifs de la plus grande partie des têtes, mais surtout des revers des médailles de St.-Urbain."

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SAINT-URBAIN, MARIE ANNE DE (*French*). Daughter of Ferdinand de St.-Urbain, and brother of Claude Augustin, was born at Nancy on 3. January 1711. She became also a Medallist of note, and followed, in the company of her brother, Duke Francis III. of Lorraine to Vienna, where she died at an advanced age. She married Charles Benoît Vaultrin, king's councillor in the bailliwick of Château-Salins.

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From a pamphlet entitled : " Recueil des ouvrages gravés en coins de médailles et modelés en cire par Mme Vaultrin, née de Saint-Urbain, pensionnaire de feu Sa Majesté Impériale François I.", I extract the following list of this lady-artist's works, which range between 1742 and 1780, and are usually signed **M. S. V.** : Medal of Stanislaus I., King of Poland, struck on the Inauguration of a statue erected to Louis XV. on the Place royale at Nancy, 1755 (struck in gold, silver, and bronze, at Nancy); — Francis I. and Maria Theresia, 1758; — Princess Anne Charlotte of Lorraine, 1742 ; — Cardinal de Choiseul, primate of Lorraine; — Marie-Elizabeth of Parma, first consort of the Emperor Joseph I, 1762 ; — The Military Academy at Wiener-Neustadt ; — Maria Theresia, 1780.

Marie Anne de St.-Urbain was especially noted as a Modeller in wax. By her are the followings wax medallions intended as reverses for medals commemorating the King of Poland's fifteen endowments : Mission royale, 1742 ; — Frères de Saint-Jean-de-Dieu, 1750; — Frères des écoles chrétiennes; — Fondation des pauvres orphelins de l'un et l'autre sexe à l'hôpital Saint-Julien de Nancy ; — Fondation pour les pauvres honteux; — Etablissement des Cadets-gentilshommes ; — Pensionnaires aux dames du Saint-Sacrement de Nancy; — Etablissement des magasins de blé; — Bourse des marchands; — Fondation pour les incendies; — Etablissement de l'Architecture ; — Construction de la place d'Alliance de Nancy ; — Etablissement de la Bibliothèque publique et des prix de l'Académie ; — Etablissement de l'Académie royale, 1750; — Fondation de la Chambre royale des consultations. These wax medallions were presented by a son of Mme Vaultrin, in 1777, to Mme Adelaïde de France, grand-daughter of King Stanislaus of Poland.

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SAINT-VIDAL, DE (*French*). Contemporary Sculptor and Medallist, by whom I have only seen a medalet, which was exhibited at the Salon in 1899, and which commemorates the Inauguration of the railway line Moscow-Jaroslav-Arkangel ; obv. St. Michael ; R/. Russian legend (27 mill.).

SAINT-YON, ANDRÉ DE (*French*). Moneyer, and later Lieutenant of Moneyers to the Paris Mint, 1561.

SAINTE-CROIX, J. MARIE DE (*French*). Director of the Mint at Perpignan, from An V to 1828. Distinctive-mark : a bunch of grapes.

STE. H. (*Dutch*). The artist's signature **STE H.** occurs on the following medals, described by Dr H. J. de Dompierre de Chaufepié's

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" Catalogus der Nederlandsche en op Nederland betrekking hebbende Gedenkpenningen ": 1558. Portrait-plaque of George Van Egmond, bishop of Utrecht (*Van Loon* I, p. 47); — Cornelis A. Myerop (*Van Mieris*, III, p. 126); — 1559. Lucas Munich, abbot of St. Bavo at Ghent (*Van Loon* I, p. 54); — Hans van den Broeck, burgher of Antwerp (*Van Loon* I, p. 353); — Cecilia Veeseler (*Revue belge*, 1850, Pl. VI, 3); — Peter Panhuis (*Rev. belge*, 1870, Pl. XI, 6); — 1560. Anthoine de Blocklant, of Utrecht (*Rev. belge*, 1870, Pl. XII, 514); — 1561. Thomas Therlaen (*Rev. belge*, 1870, Pl. XIII, 515); — Thomas de Montrichier (*Dirks Repert.* I, 404).

All these medals are by Stephen Van Holland (*q. v.*).

Cfr. Dr J. Simonis, *Histoire de la médaille en Belgique.*

SAINTON, C. P. (*French*). Son of Prof. Sainton, the well-known violinist; a Sculptor, pupil of Prof. Legros. By him is a Portrait-medallion (1882) of his father, who is a Professor at the Royal Academy of Music, London. The Medallion was cast in bronze by the famous Paris Caster, A. Liard.

SAINTOT (*French*). Die-sinker of the first half of the nineteenth century († 1843), who resided at Paris. He was a notorious Forger (it is said, for amusement only) of Roman denarii, comprising amongst them : Didius Julianus; — Pescennius Niger; — Caracalla and Plautilla, etc. The heads are artistically executed, but the reverses are poor; the edges are uneven and cut like the old coins, i. e. slit open in the ancient manner.

Bibliography. — A. Durand, *Dictionnaire des Graveurs en Médailles et Monnaies (in M.P.C. Stroehlin's library)*. — Numismatic Chronicle, 1843, VI, 55.

SAIZOFF, IWAN (*Russ.*). Mint-master at St. Petersburg, 1780-1783. His issues are signed И. З.

SALA (*Span.*). A Catalan Medallist, Engraver, and Enameller of the second half of the nineteenth century, who resided at Madrid, and after 1882 at Barcelona. I have come across his signature on the following medals : Marriage of King Alfonso XII. with Maria Christina, Archduchess of Austria, 1879 (**SALA, MADRID**); — National Horticultural Society, 1880; — Birth of the Princess of the Asturias, 1880; — Centenary of Calderon de la Barca, 1881 (2 var.; one issued by the Royal Historical Society); — Inauguration of the Railway from Villanueva to Barcelona, 29. December 1881, etc.

SALAS (also **ALÈS, ALEIS,** or **SALEIS), RAOULET** (*French*). Mint-engraver at Limoges, circ. 1423- † 1424.

SALBURG VON VOHBURG (*Austr.*). Mint-master at Landshut, 1459.

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SALE (*Brit.*). Contemporary Die-sinker, residing at Birmingham. His signature occurs on a Medal of Merit to Birmingham veterans for services in the South African War, 1902. This medal bears on the obv. the busts of King Edward VII. and Queen Alexandra.

SALÉ, MATHIEU (*French*). Coin-engraver, by whom are dies for obsidional currency struck at St. Quentin by order of the Duke of Longueville during the War against the League, 1589. The coins, amongst which are Quarter Ecus, were struck by the goldsmith, Pierre Cotte. They bear the motto : PRO CHRISTO, ET REGE, and were made from plate, and in the Hotel of the Governors.

BIBLIOGRAPHY. — Rondot, *op. cit.* — E. Faivre, *op. cit.* — C. Derome, *Numismatique du Vermandois*, 1894. — Maillet, *op. cit.*

SALEIS, RAOULET. *Vide* **SALAS** *supra*.

SALEMBEN (also **SALEMBIEN**, or **SALIBIEN**), **JOHANNES** (*Germ.*). Mint-master at Lübeck, 1341.

SALEMBEN, PETRUS (*Germ.*). Mint-master at Lübeck, 1365.

SALERNO (*Ital.*). Sculptor and Medallist of the second half of the seventeenth century and early part of the eighteenth, whose chief production is a Portrait-medal of Livia Odescalchi, an XIX (signed : **SALERNI**).

SALÈS, ANDRÉ PIERRE (*French*). Contemporary Sculptor and Medallist, born at Perpignan ; pupil of Dumont, and Dubois. Amongst his medallic productions I have noticed : 1900. Virgin (oval badge, 22 mill.); — Virgin with lily (18 mill.) ; — 1905. Portrait-medallion ; — 1908. History. Æ Plaquette ; — Botticelli Virgin ; — The Kiss ; — Joan of Arc ; — Automobile, etc.

SALIÈRES, SYLVAIN (*French*). Contemporary Sculptor and Medallist, born at Auch (Gers) ; pupil of Falguière, and Marqueste, by whom are various Prize Medals. At the Salon of 1898 he exhibited a medal, Chiens de berger (36 mill.), which is reproduced on Pl. XXXII of Marx, *Médailleurs français contemporains*. At the Salon of 1898 he also exhibited a Portrait-medallion of Mlle Béchet.

SALLUSTIUS. *Vide* **P. ZALLUSTI**. Italian Gem-engraver of the latter end of the eighteenth century, by whom is a fine intaglio representing a bull passant.

SALMON, MICHELET (*French*). Painter to Jean de France, Duke of Berry, who is supposed to have been the author also of a gold Jewel, circular, with an image of the Madonna and Child on either

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side, executed *circ.* 1416. Rondot adds that painters of that period were very often equally expert in modelling and sculpture.

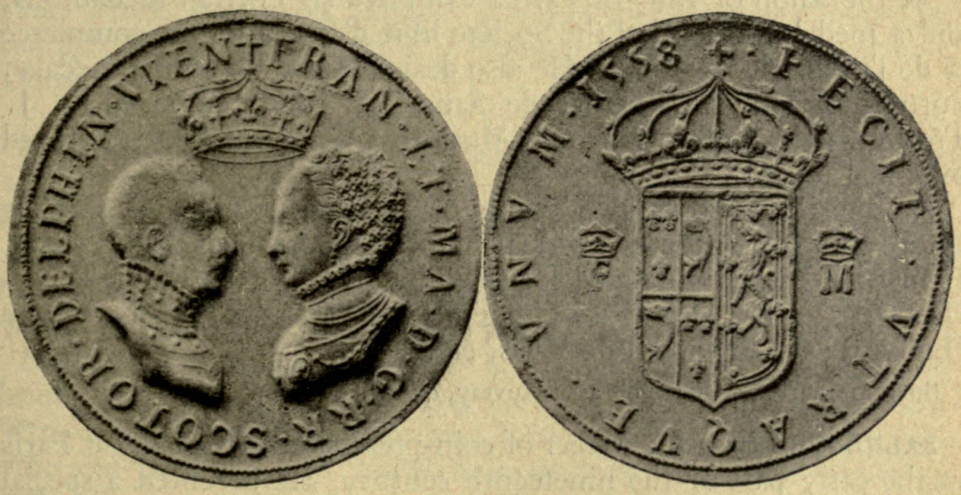
BIBLIOGRAPHY. — D. Mater, *Études sur la numismatique du Berry*, Gaz. num. fr., 1905.

SALMSON, ANTON (*Swed.*). Sculptor and Medallist of the second part of the nineteenth century, and possibly a relative of the artists Jean Baptiste and Jean Jules Salmson, who both resided at Paris. By him are Medals of the Royal Agricultural Exhibition at Upsala, 1871 (signed : **ANTON SALMSON**) ; — Westmanland Agricultural Society Prize Medal ; — Swedish Participation in the Exhibition at Bogota of the Republic of Columbia, 1874 (signed in full), etc.

BIBLIOGRAPHY. — Hildebrand, *op cit.*

SALMSON, JEAN BAPTISTE (*French*). Gem-engraver, and Medallist, born at Stockholm in 1807, but became naturalized French, and died in Paris in 1866. He was a pupil of Bosio, and obtained a medal of the third class in 1855, and one of the second class in 1859.

Chavignerie et Auvray give the following list of his productions as exhibited at the Paris Salon : 1855. Five engraved gems : Napoleon III., Brazilian carnelian ; — The Empress Eugénie, German onyx ; — Portrait of Mme la baronne de M*** ; — Head of Syracuse,



Enlargement of the Jeton by Guillaume Martin of Francis and Mary.

emerald cameo ; — Negro's head, bust in onyx ; — 1859. Eight intagli : Portrait of Mlle N***, agate onyx ; — Head of Syracuse, Brazilian agate-onyx ; — Portrait of H. M. the King of Spain, engraved on a Siberian amethyst ; — Portrait of Mlle B*** ; — Portrait of Mlle P***, Brazilian onyx ; — Portrait of H. M. Queen Isabella II. of Spain, engraved on an oriental hyacinth ; — The River

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of life, Brazilian onyx; — Portrait of H. M. the King of Spain, engraved on an emerald.

The artist worked also for Durand and contributed to his Medallic Gallery of famous Men a Portrait-medal of Gustavus I., King of Sweden (Paris, 1826; signed: **SALMSON. F.**; 2 var.), and amongst his other medals are: Joseph Fr. Oscar, Crown Prince of Sweden, as Chancellor of Upsala University, 1818 (struck in 1822); — Gudmund Goran, statesman, 1751-1818 (medal published by the Historical and Antiquarian Society of Stockholm, 1821); — Greve, statesman, 1823; — Reproduction of the Marriage medal of Francis II. and Mary Queen of Scots, 1832; after an original executed between 1696 and 1789, from Martin's Marriage jeton of 1558 (*illustrated*); — J. O. Bergman, Upsala (Durand Series, 1826), etc.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — Hildebrand, *op. cit.* — P. Bordeaux, *Les jetons de Marie Stuart*, etc.

SALMSON, JEAN JULES (*French*), Son of Jean Baptiste S., and born at Paris in 1822, died at Coupvray (Seine-et-Marne) in 1902. He is known chiefly as a Sculptor, and studied under Rancy, Dumont, and A. Toussaint. In 1867 he was created a Knight of the Legion of Honour.

For many years he was Director of the School of Industrial Arts at Geneva.

At the Salon of 1869 this artist exhibited six Portrait-medallions, and a medal in bronze of the Société libre d'émulation du commerce et de l'industrie at Rouen. He also designed the following medals: Portrait of Horace Bénédict de Saussure, 1887; engraved by J. Trotin; — 3e Grand Concours Musical at Geneva, 1890; engraved by Ch. Richard.

Amongst his best known works of sculpture are: 1870. Phryne before the Areopagus; — Laïs and Demosthenes; — 1876. Henry IV., statue intended for the Town Hall of La Rochelle; — Haendel; — La Dévideuse (Luxembourg Museum); — La Gloire (Louvre); — Jugement de Paris, etc.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

SALNEUVE (*French*). Maker of coin-presses, etc., residing at Paris in the early part of the nineteenth century. He invented a special process for striking coins in a plain collar. Two Dutch patterns of Louis Napoleon, 1808, struck as trial pieces of the presses made in Paris for the Mint at Utrecht bear in the field of the obv. PIÈCE D'ESSAI | FRAPPÉE | EN VIROLLE PLEINE | PAR LE PROCÉDÉ | DE | SALNEUVE. They are reproduced on Pl. VII and VIII (nos 51 and 52) of Nahuys, *Histoire numismatique du Royaume de Hollande*, 1858.

SALOMONE, LORENZO (*Ital.*). Superintendent of the Mint at Cattaro, 1542-1544. His initials **L. S.** occur on the coins.

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SALOMONE, VETTORE (*Ital.*). Superintendent of the Mint at Venice, 1538. His initials **V. S.** occur on the coins.

SALOMONE, ZACCARIA (*Ital.*). Superintendent of the Mint at Cattaro, 1569-1570, His initials **Z. S.** occur on the coins.

SALOP, WILLIAM OF (*Brit.*). Keeper of the dies and Mint-warden at Calais appointed under Edward III., 6 February 1348. At this time, says Serrure, silver currency was already being struck at Calais, in imitation of English types.

BIBLIOGRAPHY. — R. Serrure, *Dictionnaire numismatique du Nord de la France.*

SALPION. The signature, or owner's name, **ΣΑΛΠΙΩΝ** occurs on a brilliant golden sard, in the T. W. Greene Collection. It represents a male and female figures engaged in conversation. This gem was exhibited at the Burlington Fine Arts Club Exhibition of Greek Art, 1904, and described in the Catalogue as "a hellenistic gem, apparently contemporaneous".

SALWART, SAMUEL VON FALKENBERG (*Bohem.*). Mint-master at Prague, appointed in the early part of 1609, but in office for only just over a year, being succeeded on 10. May 1610 by Benedikt Huebmer von Sonnleithen. His privy-mark was an open eagle's wing, which occurs on Ducats, Thalers, and Quarter Thalers of Rudolph II., 1610. There is a Counter with his arms on obv. (Doneb. 3727).

SALVESTRO DELL'AVACCHIA (*Ital.*). A Florentine Goldsmith (1449-† 1527), who chiefly worked at Rome for Pope Leo X. Vasari tells us that this artist excelled in all details of his work.

Milanesi has suggested the attribution to this goldsmith of Portrait-medals, signed **S. D. A.**, of Cardinal Sclafenati (diam. : 58 mill.), and Filippo Sclafenati (diam. : 54). *Vide* **S. D. A.** *infra.*

Bolzenthal mentions a Master Salvestro, who was residing at Rome, *circ.* 1530, and very clever in mosaic work. The medallist Pietro Paolo Galeotti is said to have learned this branch of art under him, and possibly also received instruction in medal-engraving from him.

BIBLIOGRAPHY. — Heiss, *Les Médailleurs de la Renaissance*, VIII, 2. — Armand, *op. cit.* — Bolzenthal, *op. cit.*, p. 116. — Blanchet, *Manuel* &c., II, 374.

SALVIUS, ANTON (*Ital.*). This signature occurs on a cornelian in the Berlin Museum, representing Neptune with his trident in the left hand. This gem was copied by Tassie, and is described in Raspe's Catalogue, n° 2548.

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SALWIRCK (also **SALWIRCH**, or **SALVIRCH**), **JOSEPH (GIUSEPPE)** (*Swed.*). Coin-engraver, and Medallist, born at Langen-Argen in Sweden, 1759; entered the Milanese Mint as apprentice on 29. April 1782, became Third Engraver on 14. March 1789, First Engraver on 30. March 1801, and Chief-Engraver on 4. June 1808. From 1798, he worked there in collaboration with Luigi Manfredini, and from 1808 to 1819, another of his fellow Engravers was Gerolamo Vassallo. According to official documents, Salwirck was only appointed Chief-engraver on 17. July 1819, after the death of Vassalo. He died himself in the following year, 11. December 1820, at the age of sixty-one.

This artist displayed uncommon talent, and his coin-, and medal-dies certainly rank among the best of the period.

Unfortunately most of Salvirck's coin-dies are unsigned, and in the absence of official records, it is impossible to draw up a full list of his productions. I shall therefore limit myself to his best known and chief works: Venetian 10 Lire piece, 1797; — Scudo of 6 Lire, 1800, of the Cisalpine Republic (signed: **SALVIRCH**; *illustrated*); — Trenta Soldi, anno IX. (unsigned); — Patterns for coins of the



Scudo of the Cisalpine Republic, 1800.

Italian Republic (1802-1805), none signed (described in Gnecchi, *Le Monete di Milano*, pp. 203-207); — Milanese coins of Napoleon I., undated Patterns; — Reverses of Patterns for 1806 and 1807, 20 and 10 Lire gold, 5, 2, 1 Lire and 15, 10 and 5 Soldi silver, all bearing the monogram **SG** in the field; the obverses for all these are by Luigi Manfredini, whose signature **LM** in monogram occurs to the right of the date under Napoleon's head. The actual currency, 1808-1814, was struck from these 1807 types, and we may therefore conclude that all the reverse dies for Napoleon's Italian coinage were engraved by Salwirck (issued at the mints of

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Milan, Bologna, and Venice); — Francis II. of Austria, Venetian Zecchino (dies preserved at the Vienna Mint); — Seals of the Italian Republic.

Among Salwirck's medals I may mention: 1796. Bonaparte crossing over the Pô, Adda, and Mincio, 30. May 1796 (signed: **I.S.F.**; the dies of this medal were engraved direct into the steel by the artist); — 1797. Reverse of the Medal commemorating the Fête of the Confederation of the Cisalpine Republic, 9. July 1797; obv. ALL' ITALICO. Bust of General Bonaparte, by Vassallo; ℞. L'INSUBRIA LIBERA. The French Republic, accompanied by Peace placing the cap of Liberty on the figure of Insubria, which is led by a Genius, etc.; — French medal for the Police commissaries of Milan (Hennin, pl. 83, n° 831); — Verona to G. M. Brune, French general, an IX (1801); — Fall of Venice, 18. March 1797; obv. PRESA DEL PALAZZO DI BROLETTO. The storming of the Palace of Broletto; ℞. EPOCA DELLA LIBERTA BRESCIANA, etc. (*Hist. mét. de Napol.*, 381), etc.

BIBLIOGRAPHY. — E. and F. Gnecchi, *Le Monete di Milano*, 1884. — Bolzenthal, *op. cit.* — Hennin, *Histoire de la numismatique de la Révolution française*, 1826. — Nagler, *Monogrammisten*, V, 1030. — *Katalog der K. K. Münzen- und Medaillen-Stempel-Sammlung*, 1906. — *Italia nei cento anni*, &c. — Millin, *Histoire métallique de Napoléon.* — Bramsen, *Médaillier Napoléon le Grand*, 1904-1907.

SAMBON, CAV. JULES (*French*). Fine Art Dealer, Archeologist and Numismatist, formerly residing in Milan, now in Paris. He edited some medals, amongst which I have noted one commemorating the Inauguration of a Monument to Garibaldi, at Vercelli, 1. June 1890. It was executed at Milan by the Engraver Donzelli, and bears on obv. the publisher's name: **G. SAMBON ED.**

Cav. Jules Sambon's famous " Theatrical Collection " was purchased en bloc by the Italian government for 600.000 Francs in May 1911.

SAMBSTAG, GEORG (*Germ.*). Mint-master at Kulmbach, Bavaria, 1622.

SAMPAIO, ELEUTRIO RIBEIRO (*Brazil.*). Engraver at the Mint of Rio-de-Janeiro, *circ.* 1861. His initials **E.R.S.** occur on the ℞. of a Prize Medal of that date, the obv. of which was cut by Lüster.

SAMSON, JOHANN ULRICH (*Swiss*). Line-engraver and Medallist of the second half of the eighteenth century, born in 1729, died in 1796. He began as a Line-engraver, but later on studied medal-engraving at Geneva, inspiring himself from the works of Dassier and Hedlinger. To improve himself in the art, he undertook a journey to Italy, and on his return settled in business as a Die-sinker at Basle. Hedlinger favoured him with his advice and is said to have been favourably impressed by his achievements, especially by Samson's self portrait-medal. In 1781 Samson was City-councillor at Basle.

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Among this artist's works we find: Undated Scholastic Prize Medal of Basle (1779), signed **S**; — Portrait-medals of Johannes Bernouilli, the famous mathematician of Basle, 1710-† 1790, 1767 (2 var.; signed: **SAMSON**); — Johann Jakob Spreng, of Basle, poet and scholar, 1699-† 1768, 1767; — Johann Rudolf Wettstein, a Basle statesman, and Swiss plenipotentiary at the Conference which led to the Peace of Westphalia 1648, 1770 (signed: **SAMSON.** 1770); — The artist's self Portrait (mentioned by Bolzenthal); — J. A. Justiniani, praefect of Bergamo, 1782, etc.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Tobler-Meyer, *Catalogue of the Wunderly-von Muralt collection.*

SAMPSON H. G. (*Amer.*). A dealer in coins and medals, for many years located at the corner of Broadway and Fulton streets N. Y. City. In 1876 he issued a large token (in copper, brass, and white-metal) with head of Washington on one side and his business address &c. on reverse.

(See former reference of the "Numismatist" (about 1899) where Dr. Wright has described his tokens as no. 933 in his series of American Store and Business Cards.

SAMUEL (*Austr.*). Founder, and Die cutter, who worked for the Mint at Budweis, *circ.* 1589-1595. He is styled "Samuel the goldsmith" on a document of 1595. Various payments are recorded against him for casting gold medals.

SAMUEL (*Germ.*) Contemporary Sculptor and Medallist residing at Munich, who exhibited at the 'Salon de la Médaille', Brussels, 1910, a bronze medallion, cast, with portrait of Hans Braun, 1909.

SAMUEL, CHARLES (*Belg.*). Contemporary Sculptor, residing at Brussels, where he was born on 29. December 1862. He is a pupil of the Academy of that city, under Simonis, Jacquet, and Charles Van der Stappen. He also worked under the medallist Charles Wiener. He has been awarded a Silver medal at Paris, 1889, Gold medals at the Exhibitions of Antwerp, 1894, Dresden, 1897, Brussels, 1897, Paris, 1900, Munich, 1901, and Saint-Louis, 1904. He is a Knight of the Order of Leopold, and of the Crown of Congo.

This artist's medallic productions are few so far, but they are characterised, says M. de Witte, by the distinguished and sober style which is so well-adapted to the medal. Among these are: Commemorative Plaquette of the Inauguration of the Hôtel de Ville of St Gilles, 1904; — Twentieth Anniversary of the Foundation of the Independent Congo State; — Seventy-fifth Anniversary of Belgian Independence, 1830-1905; diam.: 70 mill. (only a few specimens of this medal were struck and distributed by King Leopold himself); — Portrait of M. Aug. Vergote; — Exhibition of Culinary Arts; — Portrait-plaquette of M. Charles Dietrich; —

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Medal of the 'Chambre syndicale de l'Automobile', of Belgium, 1908; — Medal of the "Couvent des sup.·. cons.·. du 33e degré du rite Scoss in am.·. et acc.·."; — Portrait plaquette of Ch. Graux, 1908; — Portrait-medal of Comte Goblet d'Alviella, 1908; — Memorial Plaquette of Baron F. A. Gevaert (*Studio* XXXIX, 140).

At the International Salon de la Médaille at the Palais du Cinquantenaire, Brussels, 1910, this artist had some of his best works on exhibition. He also exhibited several medals at the New York International Medallic Exhibition, March 1910 : Lepold II.; — F. A. Gevaert; — Comte Goblet d'Alviella; — Retour du Prince Albert du Congo; — Charles Graux; — Commune de St Gilles; — Vingtième Anniversaire de l'Etat Indépendant du Congo; — Société médicale de Monaco; — Paul; — Gaby, etc.

M. Samuel is a pupil of the French school. Some of his productions are in charming taste.

BIBLIOGRAPHY. — Alphonse de Witte, *La médaille en Belgique au XIXe siècle*, Bruxelles, 1905. — *Revue belge de numismatique*, 1905. — *La Gazette numismatique Dupriez*, &c.

SANARD, Mlle HENRIETTE (*French*). Contemporary Sculptor, born at Landerneau; pupil of P. Berthet. At the Salon of 1889 she exhibited a fine Portrait-medallion of a Lady.

SAND POLTEN, HERMANN VON (*Austr.*). Mint-master at Vienna, *circ.* 1320.

SANDELLES, JEHAN DE (*French*). Mint-warden at Limoges, 1487.

SANDER, JÖRG (*Germ.*). Goldsmith, and Mint-warden at Landshut, 1442-1459.

SANDER, JOHANN MICHAEL (*Germ.*). Counter-Manufacturer at Nuremberg, *circ.* 1610.

SANDOZ-SANDOZ (*Swiss*). Watch-case Engraver of La Chaux-de-Fonds, first half of the nineteenth century. He executed the first medal of the newly constituted Rifle club "Les Armes-Réunies", 1821, for which he was paid 17 livres 9 sols.

BIBLIOGRAPHY. — A. Michaud, *Liste des médailles et jetons concernant la Chaux-de-Fonds jusqu'en 1901, avec une notice sur les sociétés de tir « les Armes-Réunies » et « les Amis de la Carabine »*, Revue suisse de numismatique, XII, 1901.

SANDREUTER, HANS (*Swiss*). Painter, born at Basle in 1850, died at Riehen in 1901. He excelled as a landscape painter. Among his chief productions, I may just mention: — The Valley of Bavona; — The Outskirts of Basle; — The Fountain of Jouvence; — Il Decamerone. At the Paris Salon, 1901, he exhibited : — The Rhine at Basle, and The Rhine at Schaffhausen.

This artist designed the Portrait-medal of the famous painter, Arnold Boecklin of Basle, 1897 (struck by Huguenin frères, Le Locle).

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SANGALLO, FRANCESCO DA (*Ital.*). Sculptor, Architect, and Medallist (1494-1576), son of Giuliano Giamberti da Sangallo, a famous Architect and Sculptor, and founder of the dynasty of artists of his name. Francesco was born on 1. March 1494, and spent the first ten years of his life at Florence. His father being appointed in 1504 Architect to the Vatican and St. Peter's by his old friend and protector, the Cardinal delle Rovere, who had



Self Portrait of Francesco da San Gallo.

ascended the pontifical throne under the name of Julius II., 1503. The family definitely settled at Rome in 1506.

In that same year young Francesco accompanied his father and Michel Angelo to view the remains of the famous antique group of the Laocöon, which had just been discovered in the ruins of the Thermae of Titus, and we learn that he drew the group to the satisfaction of his father. Like all the young artists of that time, Francesco studied painting, and became a pupil of Piero di Cosimo, whose portrait he is said to have painted. Andrea del Sarto, his intimate friend, greatly encouraged him to follow his inclination,

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but the artist soon turned to sculpture, in which art he was instructed by Andrea Contucci del Monte Sansovino, better known as Andrea Sansovino.

" The sculptures of Francesco ", remarks von Fabriczy, " show nothing of the reserved conception, of the refined feeling of those of his father, who in the tombs of the Sassetti in S. Trinita has bequeathed to us two marble medallions of the giver of the commission, which in delicacy of execution might compete with

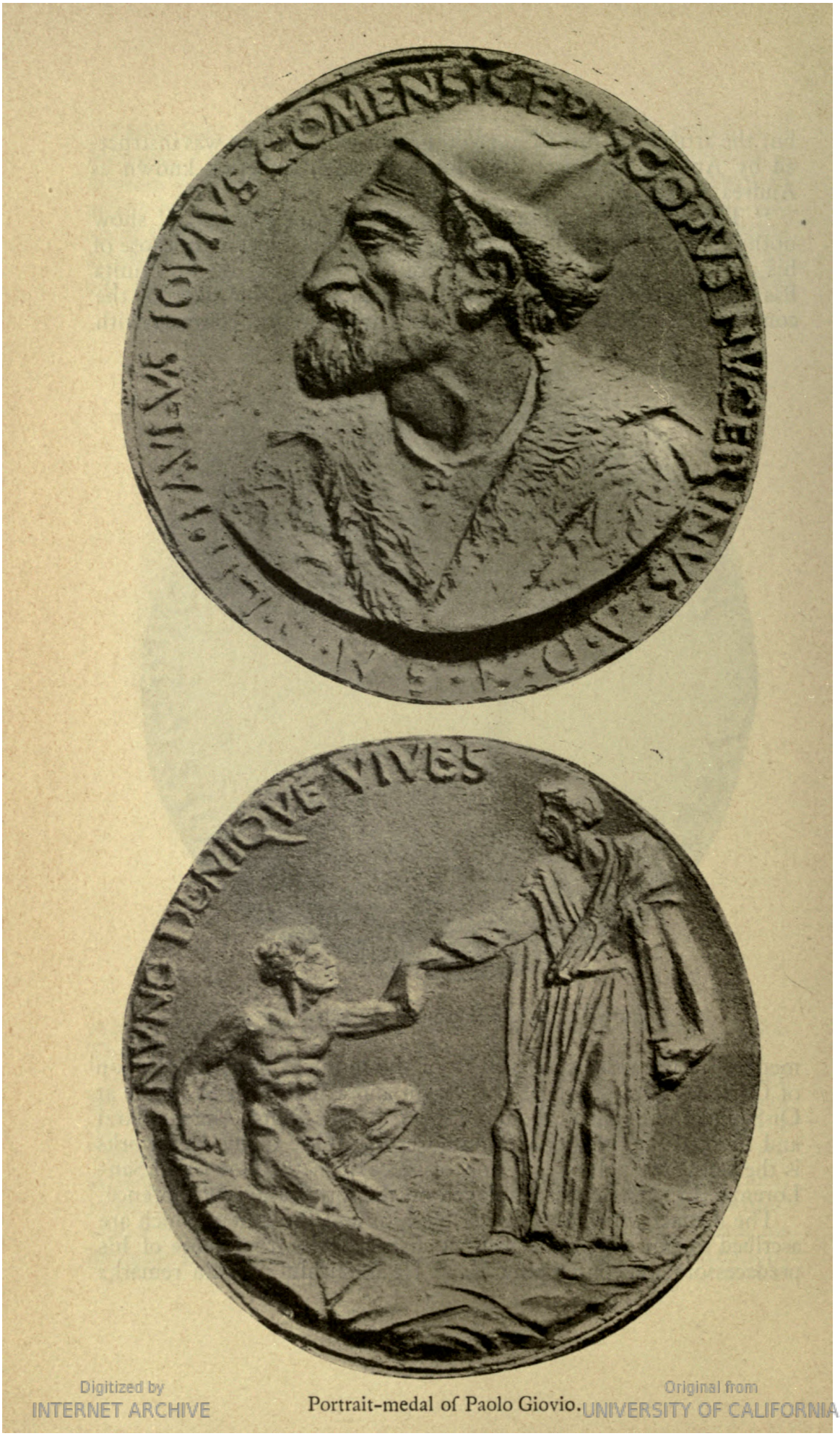


Portrait of Helena Marsupini, the artist's wife.

medals ". This artist is the author of the statue of Bonafedo, bishop of Cortona; of a group of the Virgin and Child with St. Anne at Or San Michele; and of the monuments of the bishop Angelo Marzi and Piero II. de' Medici at Monte Cassino. One of his best works is the statue of Paul Jove, bishop of Nocera, in the cloister of San-Lorenzo. In 1530 he was employed on the fortifications of Florence.

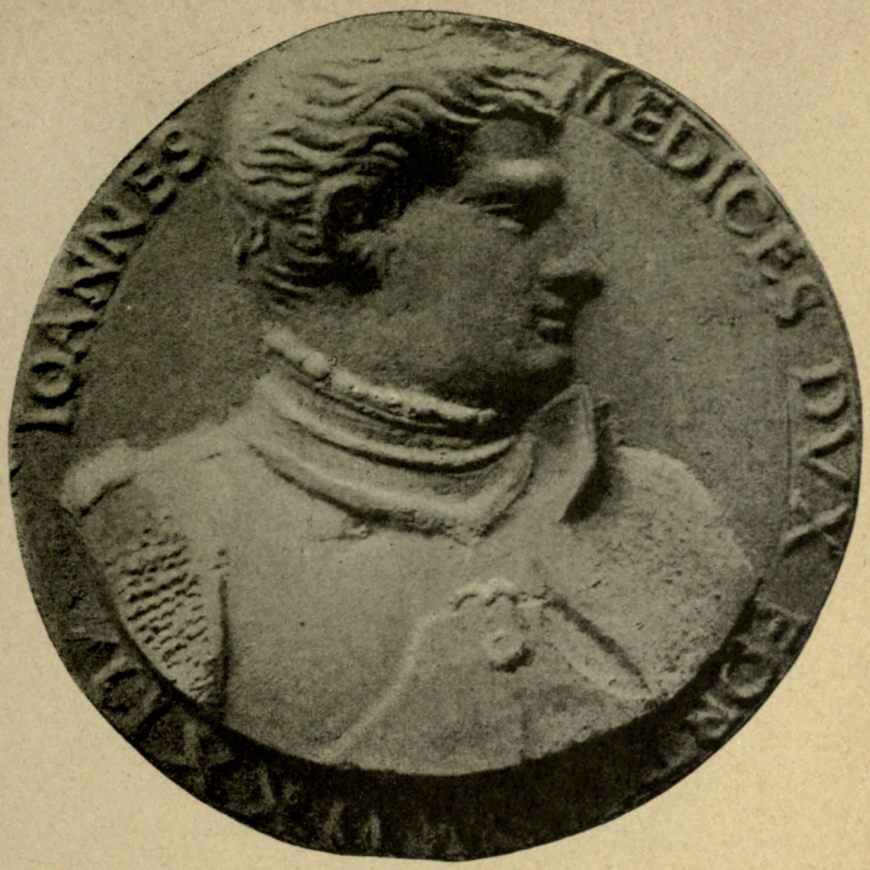
The medals which are signed by him and the others which are ascribed to him offer quite distinct characteristics from those of his predecessors and contemporaries. " He is faithful ", again remarks

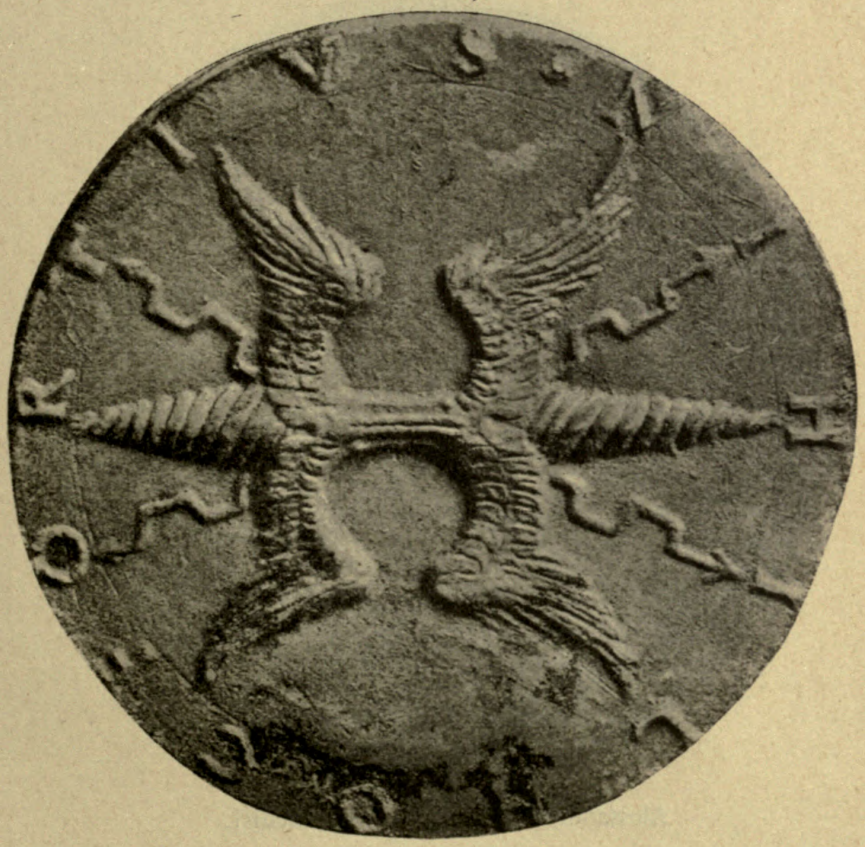
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Portrait-medal of Paolo Giovio.

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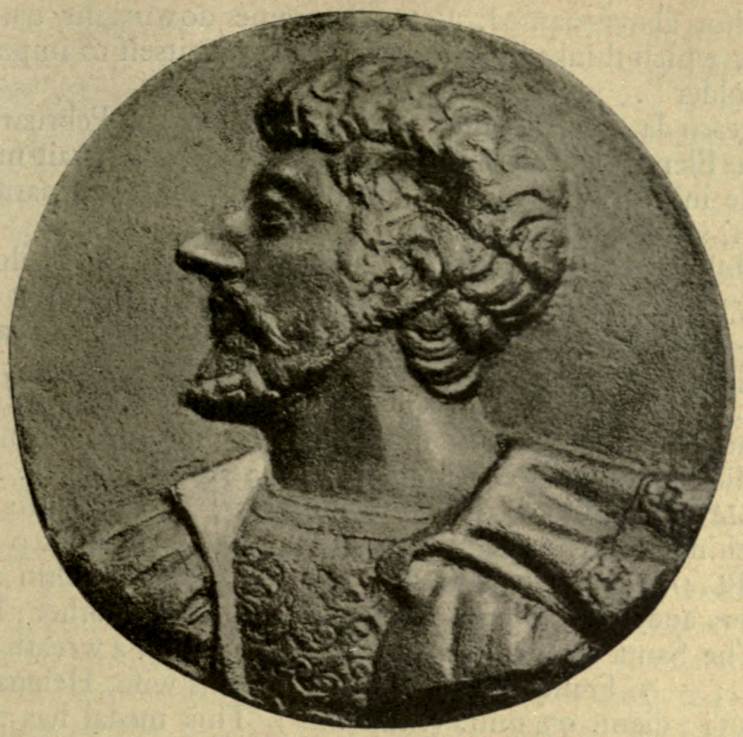
Giovanni de' Medici delle Bandenere.

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Alessandro and Cosimo I. de' Medici.

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Lorenzo II. de' Medici, Duke of Urbino.



Pope Leo X.

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the author above-named, " to the same downright naturalistic manner, which thinks by violently obtruding itself to impose upon the beholder ".

Francesco da Sangallo died at Florence on 17. February 1576. His wife Elena di Cristofano Marsupini, whose portrait-medallion he made in 1551, gave him no heir, but he left a natural son, Clement, who died in 1586.

The following medals bear the artist's signature : 1. Paolo Giovio (1483-†1552), 1552, signed : **FRANC. SANGALLIVS FACIEB** ; diam : 95 mill. (*illustrated*) ; — 2. Giovanni de' Medici delle Bandenere (1498-† 1526), 1522, signed : **FRANC. SANGALLIVS FACIE.** ; diam. : 93 mill. (*illustrated*) ; — 3. Alessandro and Cosimo I. de' Medici, 1570, unsigned ; diam. : 90 mill. (*illustrated*) ; — 4. Giangiacomo de' Medici, Marquis of Marignano, 1555 ; signed on obv. : **FRANC. SANGALLIVS FACIEBAT** ; ℞. SENIS RECEPTIS. Wolf tied to a palm-tree within a wreath ; diam. : 91 mill. : — 5. Francesco da Sangallo ; ℞. DVRABO. Dog seated in front of a Term within a wreath of flowers and fruit ; diam. : 72 mill. ; — 6. Another ; ℞. OPVS MDLI. The Santa Croce Tower at Florence within a wreath ; diam. : 72 mill. ; — 7. Francesco da Sangallo and his wife, Helena Marsupini, 1551 ; diam. 97 mill. (*illustrated*). This medal has the same obv. as n° 5, with the legend : FRANCESCO DA SANGALLO SCVLTORE ET ARCHITETTO FIOREN. with the addition of FACIEB. on the truncation of the bust. " This medal ", says von Fabriczy, " gives a characteristic example of the artist's strong relief and of the anything but attractive conception peculiar to him — alone among all Florentine medallists " ; — 8. Francesco da Sangallo ; obv. as n° 7 ; ℞. FACIEBAT — A. MDXXXXX. The Tower of Santa-Croce at Florence ; diam. : 97 mill.

To the artist most writers are agreed to ascribe two further medals ; although I do not think they have much in common with his authenticated works : — Lorenzo II. de'Medici ; obv. Bust to l. ; ℞. LAVRENTIVS. MEDICES. VRBINI. ETC. DVX within two laurel-branches ; diam. : 80 mill. (obv. *illustrated*) ; — and Pope Leo X. (Giovanni de' Medici), 1513-1521 ; obv. Bust to l. ; ℞. DE GLORIA. ET. HONORE. CORONASTI. EV. Pontifical arms of the Medici ; diam : 78 mill. (obv. *illustrated*). This medal is comparatively speaking the best of this Pope, whose portrait must not be omitted from the Italian celebrities in the medallic Temple of Fame. For it was this Epicurean on the Chair of Peter who evoked at his court the Golden Age for poets, literati, lute-players, and buffoons ". (*Italian Medals*, p. 143). See Armand's notes on these two medals, t. III, p. 62.

Beside these medals, Gustave Clausse (*Les San Gallo*, t. III) adds another of Niccolo Martelli, a Florentine poet, 1544 (in the Bargello, at Florence), signed : **FRACESCO SANTO GALLO AMICO SVO CARO**

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FACIE. The portrait is reproduced on p. 228 of the above work. The medal is uniface, and measures 94 mill. in diameter. Supino also describes this piece, and a Portrait-medallion, uniface, of a Lady, 119 mill., cast in bronze, and gilt ; and Dr Bode ascribes to the same artist a Portrait-medallion of Pope Clement VII. (Simon Collection). Of the medallist, the learned German savant says : " Sehr leicht kenntlich ist Francesco da San Gallo, dessen derbe, klobige Porträts in hohem Relief einer gewissen Kraft und Lebenswahrheit nicht entbehren ".

Supino in *Il Medagliere Mediceo*, p. 104, calls Francesco " un artista manierato, come lo dimostrano le sue stesse medaglie trattate in alto rilievo cosi esagerato da far loro perdere il carattere proprio a tal genere di produzioni ".

Among the later medallists Francesco da Sangallo was almost alone in carrying on into the mid-sixteenth century the research for characteristic form which distinguished the work of the Quattrocento. The contrast between Sangallo's work and that of Benvenuto Cellini shows how rapid was the decline of the art after the first quarter of the Cinquecento. How little the characteristic has to do with likeness in the modern photographic sense may be seen by looking at the medals of Pastorino, almost the only Italian medallist who would be likely to have a fashionable success to-day. His are indeed speaking likenesses, but they are remarkable rather for their pretty superficiality than for any serious interpretation of character.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Armand, *Les Médailleurs italiens*, &c. — A. Heiss, *Les Médailleurs de la Renaissance ; Florence et les Florentins*, VIII, 90. — C. von Fabriczy, *Italian Medals*, Engl. edition, 1904. — Dr W. Bode, *Zur neuesten Forschung auf dem Gebiete der italienischen Medaillenkunde*, Zeitschrift für bildende Kunst, November 1903, p. 41. — Gustave Clausse, *Les San Gallo, architectes, peintres, sculpteurs, médailleurs*, t. III., Paris, 1902. — Vasari, *op. cit.*, II, 489. — Supino, *op. cit.* — C. F. Keary, *A Guide to the Exhibition of Italian Medals in the British Museum*, 1893. — Ammon, *op. cit.* — Friedländer, *Schaumünzen*, &c.

SANGERS, GERTRUDE (*Belg.*). Widow of Florent Florissone ; acted as Mint-master at Antwerp, from 13. January 1580 to 26. January 1581, and again from 16. December 1585 to 30. August 1587.

SANQUIRICO, PAOLO (*Ital.*). Architect, Modeller in wax, and Medallist of the latter part of the sixteenth century and first three decades of the seventeenth. He was born at Parma in 1565 and died at Rome in 1630. He was a pupil of Camillo Mariani. His services were rewarded with a situation at the Papal court. Bolzenthal tells us that the medallic art was only a secondary employment with him, to which he appeared a stranger long before his death. His

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likenesses in coloured wax are deserving of notice, and some of his medals, especially those bearing the portrait of Paul V. are drawn to the life.

In the British Museum Collection are two Portrait-medals of Paul V., by this artist; the one, dated 1608, signed : **P. SANQVIRIC.** has a representation of St. Peter's on the Rℒ.; and the other, of 1609, signed : **·SANQVIRICVS** shows a Fort (of Ferrara) on the Rℒ. There is another, of the same Pope, dated 1613.

This Medallist's signature occurs under various forms : **P. SANQ.**; — **P. SANQVIRIC.**; — **P. SANQVIRIO**; — **PAUL SANQVIR.**; — **SANQVIRICVS**, etc.

A French medal by Giovanni Paolo has been erroneously ascribed to this artist or also to Paolo Selvatico (Armand, III, p. 140).

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Lochner, *Münzbelustigungen*, &c. — Keary, *Guide to the Italian Medals*, &c.

SANSON, JUSTIN CHRYSOSTOME (*French*). Contemporary Sculptor, born at Nemours, pupil of Jouffroy, and Lequien. By him are several Portrait-medallions in bronze, amongst which I have noted : 1870. Dr Goupil des Pallières; — 1887. M. Sanson; — 1888. M. J. D***; — 1904. — M. Testard; — Paul Baudouin, etc.

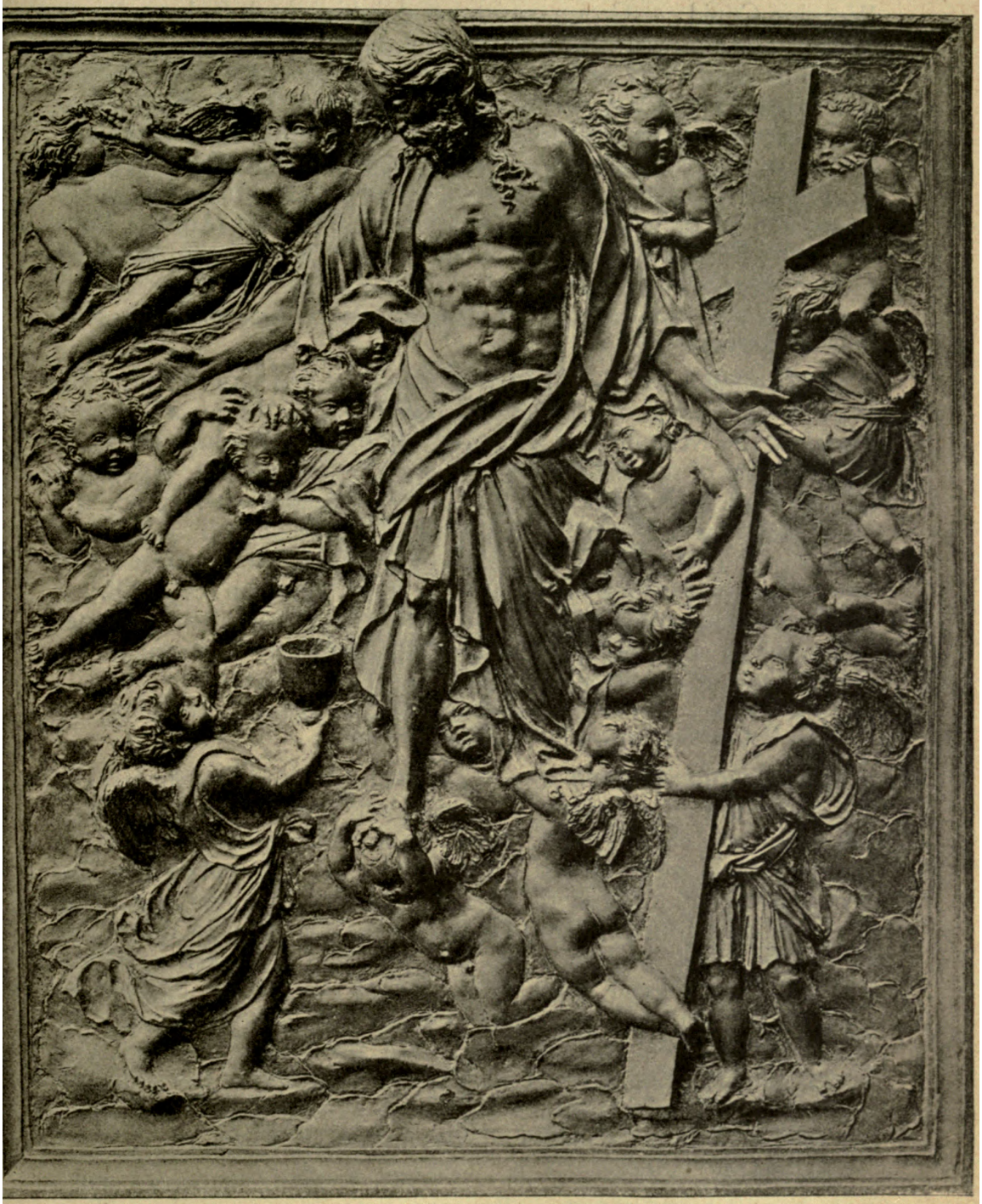
SANSON (*French*). This signature occurs on a Portrait-medal of Dr Jules Le Baron.

SANSOVINO, JACOPO (*Ital.*). Architect and Sculptor, 1486-1570; pupil of Andrea Contucci. His parental name was *Tatti*. By him are numerous works in bronze, one of the first being a cast from the group of the Laocöon. The most important are all in Venice.

Dr Bode describes the following Relievi and Plaquettes by him, or in his style : The Ascension; 44 × 37 (*illustrated*); — Virgin and Child (several varieties); — Amor; — Virgin suckling Child (9, 3 × 7, 6); — Seated Madonna (2 var.; 8, 1 × 6, 3; and 10, 3 × 7, 6); — Madonna, half-length figure (circular : 7, 3; Molinier, *Plaquettes*, n° 753); — Madonna in Clouds (9, 8 × 7, 5; Mol. 755); — Virgin and Child with St. John (circular : 14, 6); — Another; 5, 8 × 6, 2; — Another; 14, 8 × 10, 5 (Mol. 430); — — Madonna of Loreto; 13, 5 × 10, 3; — Virgin and Child with St. John; 13, 2 × 8, 6 (Mol. 431); — The Women lamenting over the body of Christ; 13, 2 × 8, 6; the composition is borrowed from a drawing by Michel Angelo (Mol. 756); — Coronation of Mary; 18, 1 × 12, 5 (Mol. 509); — Angel; 11, 2 × 5, 2 (Mol. 732); — Angel with trumpet; 11, 5 × 5, 5.

In the Victoria and Albert Museum, South Kensington, a bronze Plaque, in high relief, representing a full-length figure of Judith holding the head of Holofernes, has been attributed, without definite authority, to Jacopo Sansovino (Fortnum, *op. cit.*, p. 64, 7431).

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The Ascension. (High Relief by Jacopo Sansovino.)

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Dr Bode describes also among Sansovino's works : Statuette of Weeping Cupid ; — Group, youth on dolphin's back (inkstand) ; — Allegory on the writing of History (inkstand).

" The elaborately sculptured door of the sacristy at St Mark's, and other six relievos, overladen with subject, in the choir ; also the statuettes of the Four Evangelists on the balustrade of the choir are by this artist. Further, a St. John on a font in the Chapel of St. Peter at the Frari ; the bronze figure of St. Thomas of Ravenna over the door of San Giuliano ; the figures of Pallas, Apollo, Mercury, and Peace formerly in a Loggia at the foot of the Venetian Campanile, are all by him ".

BIBLIOGRAPHY. — Bode, *Italienische Bronzen*, 1904. — Fortnum, *Bronzes in the South Kensington Museum*, 1876, p. CX.

SANTA-CROCE, GIROLAMO (*Ital.*). Sculptor and Goldsmith, who resided at Naples ; born in 1498, died in 1533. By him is a Portrait-medal of the Neapolitan poet Jacopo Sannazaro, of which there are two varieties of reverses : obv. ACTIVS.SYNCERVS. Laureate bust to l. ; ℞ (*a*) No legend. The Virgin, Joseph and angels worshipping the Child Jesus (after Sannazaro's poem) ; (*b*). No legend. Half nude male figure (Sannazaro ?) crowned by a female, in the presence of two other personages, in front of a temple ; diam. 35 mill.

The attribution of this medal to Santacroce results from a letter addressed in 1524 by the Neapolitan historian Summonzio to Marcantonio Michieli, and published by E. Cicogna.

BIBLIOGRAPHY. — Armand, *op. cit.*, III, 53. — I. B. Supino, *op. cit.*, p. 264. — Dr Eug. Merzbacher, *Kunst-Medaillen-Katalog*, 1900.

SANTA-CROCE, PILIPPO surnamed **PIPPO** (*Ital.*). Gem-engraver of the sixteenth century, who was practising his art not only on gems, but also on cherry- and plum-stones, on which he engraved figures which were almost imperceptible to the naked eye. He was at first only a shepherd who amused himself in carving rustic toys, when Count Filippino Doria, having met him in the duchy of Urbino, took him to Rome, and then to Genoa, where henceforward Pippo, freed from the cares of need, was enabled to develop the talents with which nature had endowed him. His numerous children, the **PIPPI**, followed their father's career, and became likewise Engravers of mark towards the end of the sixteenth century, applying themselves especially, as was then the fashion, to copying antiques (Babelon, *Pierres gravées*, p. 257).

BIBLIOGRAPHY. — Mariette, *op. cit.* — Babelon, *op. cit.*

SANTARELLI, GIOVANNI ANTONIO (*Ital.*). Gem-engraver, Modeller in wax, and Medallist, born in 1769 in the Abruzzi, died at Florence in 1826, where he spent the greater part of his life, and was for many years Professor at the Academy.

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This artist owed his success to his extraordinary natural abilities. His cut gems are of exceptional beauty, and his Portraits and Bas-reliefs in wax belong to the finest and most delicate productions of the art.

Santarelli worked for some time at the Milanese Mint, and from there was sent to Parma as Engraver to the Mint of that city. By him are said to be the dies for the coinage of Felix and Eliza for Lucca and Piombino (1805-1814) and Marie Louise for Parma, 1815 (after Manfredini's models), but the accuracy of this statement I cannot substantiate.

Among the numerous medallic productions of the Engraver I have seen descriptions of the following : Eliza Bonaparte, named Grand



Eliza Bonaparte and Felix I.
Princes of Lucca and Piombino.

Duchess of Tuscany, 1809; obv. Bust of Felix, Prince of Lucca; Rℒ. Bust of Eliza, with the additional title of GRAN. DUCHESSA DI TOSC. ; — Michel Angelo, 1812; Prize Medal of the Academy of Fine Arts of Florence; — Eliza and Felix, Princess of Lucca and Piombino ; Prize Medal of the Academy of Lucca ; (obv. *illustrated*); — Marie Louise, Grand Duchess of Parma; obv. executed after Manfredini's Scudo, which had found special favour in high quarters ; various types of reverses, mostly engraved by his pupils, as that on the building of the Taro bridge ; — Portrait-medal of C. Salicetti (Bon. Artium Patronus), signed **A. S. F.**, and dedicated from Genoa to Vassalo, 1805.

The artist's signature occurs usually as **SANTARELLI F.**, or **A. S. F**

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Nagler, *Monogrammisten*, I, 1311. — Jos. C. Adam, *Die Meister der sogenannten " Schwarzen Medaillen "*, Mitth. des Clubs, 1902, p. 32. — Babelon, *Pierres gravées.* — Edwards, *The Napoleon Medals*, 1837. — Bramsen, *op. cit.*

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SANTI, ALESSANDRO (*Ital.*). Contemporary Sculptor and Engraver, residing at Venice. In 1904 he was commissioned to execute a Commemorative medalet of the sixth centenary of the birth of Francesco Petrarca, with the bust of the great poet on the obv.



Francesco Petrarca.

BIBLIOGRAPHY. — L. Rizzoli, *Onoranze Padovano a Francesco Petrarca nel sesto centenario della sua nascita-Medaglietta commemorativa (19-20 Giugno 1904)*, Rassegna numismatica, 1904, p. 130.

SANTINE, ETIENNE (*French*). Mint-engraver at Cambrai, 1586-87. He was entrusted with the engraving of dies for the copper coinage of 4 and 6 Deniers.

SANTINI, ALESSANDRO (*Ital.*). A Florentine Gem-engraver of the middle years of the eighteenth century, whose works are not worthy of special mention, although they were held in high esteem by his contemporaries.

SANTINI, DOMENICO (*Ital.*). A Florentine Goldsmith, and Sculptor of the sixteenth century, who may be the author ot a Portrait-medal of Prospero Visconti († 1592), signed **D. S.**; Rℒ. SOLA. LUMINA. SOLIS. Phoenix in its nest, and landscape; diam. : 58 mill. *Vide*. Armand, III, 136, and Heiss VIII, 2, 80.

SANTOS, SIMAO ANTONIO DOS (*Portug.*). Coin-engraver, born in 1779, died in 1829. He was a pupil of José Gaspard, and Francisco Xavier de Figueiredo. He entered the Lisbon Mint as Assistant-engraver in 1799, and held this appointment until his death. To him we may probably ascribe many of the dies for the coinage of John VI. (1792-1826).

BIBLIOGRAPHY. — A. C. Teixeira de Aragão, *Descripção geral e historica das Moedas cunhadas em nome dos Reis, Regentes e Governadores de Portugal*, 1874, p. 85.

SANTOS, SIMÃO FRANCISCO DOS (*Portug.*). Gem- and Coin-engraver, born at Lisbon in 1759. He was first apprenticed to a Gem-engraver, and then travelled abroad for six years. Later, he learned modelling under Joaquim Machado de Castro, 1787, and die-cutting under José Gaspard, Chief-engraver at the Lisbon Mint. On 29. January 1795, he received an appointment at the Mint, became Third Engraver on 28. September 1797, and on the death

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of Gaspard, in August 1821, First Engraver, a post which he retained until 1829, at the end of which year he probably died.

BIBLIOGRAPHY. — Aragão, *op. cit.*

SANTOS, GUILHERME AUGUSTO DOS (*Portug.*). Contemporary Sculptor and Medallist born at Oporto, and residing there. He studied at Paris and was a pupil of Falguière. I saw at the Paris Salon, 1892, a Portrait-medallion by him. He works for the Lisbon mint.

SANTRUCEK, V. (*Bohem.*). Sculptor, Medallist, and Professor of Engraving at the Prague School of gold workers, born at Tynec on the Elbe, 14. May 1866. He was a pupil of the Prague Industrial School and School for gold workers, 1882-1886, and studied also under Prof. J. Tautenhayn, and at the Academy of Decorative Arts in Vienna, 1889-1892, and from 1893 to 1897 he worked under Prof. J. Myslbek at Prague.

Amongst his medals are : Foundation of the Bohemian Kaiser Franz Josef Academy of Sciences, Literature and Arts, 1890 (designed by Max Pirner; signed : **V. ŠANTRŮČEK**); — Josef Georg Kolar, poet and actor, 1896 ; — Burgomaster Jan Podlipny, 1897 ; — Czecho-Slav Ethnographic Exhibition at Prague, 1895 ; — Royal Vineyards, St. Adalbert's Jubilee Medal, 1897 ; — Medallion of the Primate's Chair of the Royal Capital of Prague; — Jubilee Medal of the Minister Dr. Ritter von Randa ; — Medal of Prince Bishop Leo Count Skrbensky von Hřiště ; — Plaquette of Georg Prince Lobkowitz, Landmarshal of Bohemia; — Friedrich Sometana, composer, 1824-1884, etc.

BIBLIOGRAPHY. — *Katalog der k. k. Münz-und Medaillen-Stempel-Sammlung*, IV.

SANZ, TORIBIO (*Chil.*). Contemporary Sculptor and Medallist, born at Lima. At the Paris Universal Exhibition, 1900, he showed a Silver Plaque in *repoussé* work, representing the Coronation coach of Charles X at Versailles.

SANZEL, FÉLIX (*French*). Sculptor of the nineteenth century, born at Paris on 25. January, 1829; pupil of Fromanger, and Dubois.

By him are numerous Portrait-medallions; the following were exhibited at the Paris Salon : 1849. M. N*** ; — 1850. Mlle M. M*** ; — M. H. F*** ; — 1853. M. F. C***. His name occurs among the exhibitors at the Salon as late as 1879.

SAPORTA, LOUIS DE (*French*). Mint-master at Toulouse, *circ.* 1580-1590. (*Vide* P. Bordeaux, *Les Ateliers monétaires de Toulouse et de Pamiers*, Rev. num., 1904, pp. 222-265.)

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SARAU, PIERRE (*French*). Contemporary Sculptor, born at Toulouse ; pupil of Laporte. At the Salon of 1892 he exhibited a Portrait-medallion of Mme H***.

SARAZIN, JEAN DE (*French*). Mint-engraver at Valenciennes, *circ.* 1419-1420.

SARAZIN, PHILIPPART (*French*). Brother of the last, and also Mint-engraver at Valenciennes, *circ.* 1422.

SARDENT, Mlle MARIE DE (*French*). Contemporary Sculptor and Medallist, born at Paris; pupil of Me de Vasselot, Franceschi, and Mlle Michel. She has exhibited various Portrait-medallions at the Paris Salon in the 'eighties of last century.

SARDES, DANIEL (*Swiss*). Mint-master at Geneva, in conjunction with Ami Dénéria, 1641-1643. Their initials **DS** or **SD**, or monogram Ⱥ and Ⅾ, or ⅅ and Ɒ divided by the crown of the spread-eagle, with or without dots, appear on the currency. I have lately seen a Quadruple of 1641 with **S** ❀ **D** and a thaler 1642 with **S** ◘.

SAROLDI, ENRICO (*Ital.*). Contemporary Sculptor and Medallist, about whom I have not been able to obtain further information. The following medals by him were exhibited by Sig. Stefano Johnson of Milan at the New York International Medallic Exhibition, March 1910 : — Il primo peccato; — Cav. Carlo Guffanti ; — Ministero di Agricoltura, Industria e Commercio; Esposizione Internazionale Milano, 1906; — Ministero dell' Istruzione ; — Inaugurazione del Sempione ; — Giovanni Silvestri; — Al Barone Comm. Mario Treves dei Bonfili; — Aspice l'eccellentissima casa dei duchi Gaetani di Sermoneta ; — Esposizione Internazionale d'Arte della Città di Venezia.

SARONNI, EDOARDO (*Ital.*). Contemporary Sculptor, residing at Milan, by whom I have seen a Memorial medal of Giuseppe Verdi, 1901.

SARRACHI (*Ital.*). The brothers Sarrachi acquired reputation for their intaglios, cups, and gondolas in crystal, mounted in gold. They worked principally for the Emperor Maximilian II and duke Albert III. of Bavaria.

BIBLIOGRAPHY. — E. Babelon, *La Gravure en pierres fines*, p. 257.

SARRAMAYOU, CARVALHO (*Portug.*). Gem-engraver, Medallist, and Sculptor of the early part of the nineteenth century. I have seen a medal by him dated 1814.

SARRAULTE, ARNAULT (*French*). Mint-engraver at Bayonne, *circ.* 1582-1589.

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SART (*Ital.* ?). A gem, described by Raspe, showing a Bolognese dog, is signed Σαρτ εποιει. The above-named critic calls the artist "a poor scratcher".

SART, FRANCIS DU (*Germ.*). According to Bolzenthal, a native of Hennegau, who distinguished himself in England as a Sculptor under Charles I., and II., and who is said to have executed medals, but I have been unable to trace any to him. *Vide* Bolzenthal, *op. cit.*, p. 205.

SARTI, A (*Ital.*). Sculptor and Medallist of the first half of the eighteenth century, by whom is a well-known Portrait-medal of Pietro Andrea Andreini.

SARTORIUS, JOHANN (*Germ.*). Mint-master at Mayence and Darmstadt, 1654-87, also at Holzappel, 1676. His initials **I.S** appear on the currency of Ludwig VI. of Hesse-Darmstadt (1661-78), Adolf of Nassau-Dillenburg (1658-76), (Gulden of 1676 struck at Holzappel). He also was responsible for some of the issues of the Hohenzollern Rulers.

SARVAAS, DU MARCHIES (*Dutch*). Director of the Mint at Utrecht, 1813-1814. His privy-mark on the coins is a Mast.

SATRIUS, or **SATRIENUS, L.** The signature **L. SATRI** occurs on a gem, described by Raspe (*Tassie Gems*, n° 5686), and representing youthful Hercules wrestling with the Nemean lion.

SATTELBERGER, CHRISTOPH (*Austr.*). Die-sinker of the seventeenth century, by whom there is a Raitpfennig, undated; CHRIST. SALTBERGER. E. F. Z. O. PFENNIG MAISTER. Helmeted arms; R/. MARIA * HÖRMANIN * SEIN * HAVSFRAW * Helmeted arms. (Neumann 29017).

SATTLER, HANS (*Germ.*). Mint-master at Nuremberg, 1622, and Vienna, 1629. Ammon states that he was responsible for the copper coinage at Nuremberg. As early as 1594 he is mentioned as a Line-engraver, but he never cut dies for coins.

SATTLER, VEIT (*Germ.*). Mint-warden at Kempten (Bavaria), *circ.* 1540.

SATURNINUS (*Rom.*). Gem-engraver of the early part of the first century of our era. His signature CATOPNEINOY occurs on a sardonyx Portrait-cameo, in the Berlin Museum, representing a female bust (possibly that of Antonia, wife of Drusus). The inscription is incuse, in very tiny rounded letters which offer every guarantee of authenticity. The portrait is exceedingly well executed, and, says Furtwängler, its author is to be classed among the best artists of his time.

The Berlin Museum gem was originally in Caroline Murat's

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collection, and later in the Seguin. Stephani allows the work to be excellent, but thinks the drapery has been probably retouched.

King mentions another gem bearing the same inscription: The



Portrait-cameo of Antonia (?)

Dioscuri (in the Thorwaldsen Museum), but adds that this inscription has nothing to do with the artist.

BIBLIOGRAPHY. — Babelon, *op. cit.* — King, *Antique Gems*, and *Handbook*, etc. — Furtwängler, *Ueber die Gemmen mit Künstlerinschriften*, Jahrbuch des K. d. Archäol. Inst., 1888.

SATYREIUS (*Greek*). Gem-engraver of the first half of the third century B.C. He worked for Ptolemy II. of Egypt (B.C. 285-247) and is one of the few glyptists of ancient times whose names have been recorded by contemporary writers (King, *Antique Gems and Rings*, 1872, p. 407).

SAUERBREY, JAKOB (*Germ.*). Mint-engraver at Berlin, *circ.* 1688-1702; father of J. B. Sauerbrey.

SAUERBREY, IOBST FRIEDRICH (*Germ.*). Mint-master at Berlin, 1703-1718. His initials **IFS** occur on the currency of Frederick William I., AV Coronation Ducats of Königsberg (engraved by *Ch. F. Lüders* 1713), and others of Berlin 1713-1718, also Berlin AR Thalers of 1717 and 1718, Gulden 1713-18, Half Gulden 1713, 1715-16. From 1701 to 1713 Sauerbrey filled the post of Warden of the Mint.

BIBLIOGRAPHY. — Friedrich Freiherr von Schrötter, *Das Preussische Münzwesen in 18. Jahrhundert*, 1902. — Bahrfeldt, *Münz- und Medaillen-Sammlung in der Marienburg*, 1901. — Ammon, *op. cit.*

SAUERMAN VON DER GÖLTSCH, CONRAD (*Germ.*). A native of Breslau; appointed Mint-master at Breslau by Queen Mary of Hungary in 1523; in 1525 he obtained control of the Schweidnitz Mint under King Louis of Bohemia, and retained this privilege under Ferdinand, 1528. On 18. April 1532 he received instructions to coin at Breslau Ducats, Groschen, Half Silesian Groschen and Half Weisspfenninge. In 1537 he was appointed Mint-master at Prague

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and remained in office until 1554. In 1538 he built a new Mint at Prague. His privy-mark was a lily (*ain Lilgen*) and occurs on Bohemian gold and silver currency of Ferdinand I (*Vide* Fiala, *Sammlung Donebauer*, nos 1033-36). His Schweidnitz issues are signed with **C** and double lily. He died in 1554.

Interesting information concerning Sauerman's activity at Prague is given by Kenner, *Urkundliche Beiträge zur Geschichte der Münzen und Medaillen*, etc., and *Numismatische Zeitschrift*, Wien, 1903, pp. 271-3.

BIBLIOGRAPHY. — C. Oesterreicher, *Regesten*, &c. — Fiala, *op. cit.* — Friedensburg, *Schlesiens neuere Münzkunde*.

SAULO, GEORGES (*French*). Contemporary Sculptor, born at Angers, pupil of Cavelier. At the Paris Salon of 1886 and 1887 he exhibited a series of well-executed Portrait-medallions, principally of ladies.

SAULINI, T. (*Ital.*). Gem-engraver and Medallist of the middle years of the nineteenth century. The only medallic production I know by him is a copper electrotype uniface Portrait-medallion of George Townsend, **D. D.**, Canon of Durham, 1850, signed : **T. SAULINI F.**, in the British Museum.

Messrs Spink had a parure of cameos by Saulini, with reproductions of ancient gems, classical subjects, etc. of exceptionally fine work.

SAULLES, GEORGE WILLIAM DE (*Vide* Vol. I, *N. E.*, pp. 563-4).

SAUNDERS, GEORGE (*Brit.*). Mint-master at Calcutta, appointed in January 1816 and in office until 1820.

SAUNDERS, ROBERT (*Brit.*). Mint-master at Calcutta, appointed 7th April 1826 and in office until 1836, when he was succeeded by Lt. Col. W. N. Forbes. He issued *AV* Double Mohurs, Mohur, Ten, and Five Rupees, *AR* $\frac{1}{2}$, and $\frac{1}{4}$ Rupees, and 2 Annas of William IV., various dates.

SAURIN, DONATIEN PIERRE (*French*). Contemporary Sculptor and Medallist, born at Nantes ; pupil of Grootaers and Roubaud. Among the Portrait-medallions he has exhibited at the Paris Salon, I find the following mentioned : 1886. Mlle C. C*** ; — Mme C. C*** ; — 1887. Mme Pommier ; — M. et Mme Mellereau ; — 1889. M. B. Gendron ; — 1890. M. B*** ; — 1891. M. Verdier ; — M. H*** ; — 1893. Mlles M*** et T***.

SAUSSEREAU, JEAN (*French*). Mint-master at Angers, before 14. December 1398.

SAUSSEREAU, JEHAN Junior (*French*). Mint-master at Angers, 1398—15. April 1402.

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SAUSSURE, HENRY WILLIAM DE (*Amer.*). 1763-1839. Second Director of the Philadelphia Mint, 1795, and successor of David Rittenhcuse. He remained in office only a few months. Under him the Dollar of 1795 was issued, with the new head of Liberty, designed by Stuart, the famous portrait-painter (*q. v. infra*). Stuart facetiously remarked that Liberty on the other coins had run mad- referring to the dishevelled hair on the head of Liberty on the previous coins — we will bind it up, and thus render her a steady matron (Snowden, *Washington Medals*, p. 179).

SAUVAGEAU, LOUIS (*French*). Sculptor of the second half of the nineteenth century, born at Paris; pupil of Lequien and Toussaint. Beside many Bas-reliefs, he has executed a number of Portrait-medallions, one of which was exhibited at the Paris Salon, as early as 1863.

SAUVAGÈRE, OLIVIER DE LA (*French*). Mint-master at Angers, appointed on 13. November 1395.

SAUVAGÈRE, PIERRE DE LA (*French*). Mint-master at Angers, from a little before 1400 to 5. January 1401.

SAUVAIN, BALTHAZAR (*French*). Mint-master at Montélimar, 1546-7. Privy-mark, thistle in bloom. He issued currency in the name of François I. The Montélimar Mint was reestablished 17. February 1546.

SAUVIGNAC, BERNARD (*French*). Mint-master at Montpellier and Perpignan under Louis XI. and Charles VIII.

SAVELLI DA ROMA, SPERANDIO DI BARTOLOMMEO DE'. *Vide* **SPERANDIO** *infra*. Sculptor, Medallist, Goldsmith, and Painter ot Mantua, born *circ.* 1430, died between 1490 and 1505.

SAVII, TOMMASO DI (*Ital.*). A bronze Plaquette, described by Molinier (*Les Plaquettes*, n° 356) and Bode (*Italienische Bronzen*, n° 1252) is signed : **THOMASO·DI·SAVII·F.** It represents the Madonna between two Saints, and is the work of a Venetian artist of the late Renaissance period, end of the sixteenth century. Bolzenthal names him *Camillo de' Savii*.

SAVINE, LÉOPOLD PIERRE ANTOINE (*French*). Contemporary Sculptor, born at Paris; pupil of Dumont, Thomas, and Injalbert. At the Paris Salon, 1883, he exhibited a Portrait-medallion of Dr Schilizzi; in 1885, one of Mme Marie Schilizzi; and in 1889, a third of Mme A. R***.

SAVOIE, CLAUDE (*French*). Mint-master at Cornavin (Geneva) in 1525, then at Geneva, 5. December 1535 to 24. January 1539. He was Syndic of Geneva, 1532 and 1536, and later also Ambassador

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at Berne. Complaints having been made against him and the coins he issued, Henri Goulaz was appointed his successor at the Mint in 1539.

BIBLIOGRAPHY. — Promis, *Monete dei Reali di Savoia*, t. I, p. 33. — E. Demole, *Les Maîtres, les Graveurs et les Essayeurs de la Monnaie de Genève* (1535-1792), 1886.

SAVOIE, FRANÇOIS (*French*). Mint-master at Chambéry, 1524-1528.

SAVONA, MARTINO DA (*Ital.*). *Vide* **MART. SA. OP.** Vol. III, p. 586.

SAVOYE, JEAN DE (*French*). Mint-engraver at Troyes, 1363-64, and again 1364-65.

SAVREUX, HENRI EUGÈNE (*French*). Contemporary Sculptor, born at Paris; pupil of O. Savreux, L. Cogniet, S. Cornu, and Jouffroy. At the Paris Salon, 1869, he exhibited two Portrait-medallions, and in 1874, one of M. J. Chamartin.

SAWYER, EDWARD (*Amer.*). Contemporary Sculptor, born at Chicago; pupil of C.R. Verlet; residing in Paris (1909). At the Paris Salon 1909, he exhibited a frame containing eleven medals in gilt metal.

At the New York International Medallic Exhibition, March 1910, he exhibited the following works: — Marie Christiani Sawyer; — Alfred H. Maurer; — Eugene Paul Ullman; — Captain Coffey; — Old Jim; — Apache; — Theodore B. Osborne; — Chief Tja-yo-ni; — N-el-so-meh-yuma.

SAX, Mlle EMILIE (*French*). Contemporary Sculptor, born at Paris; pupil of Millet de Mareilly, by whom I have seen a Portrait-medallion at the Paris Salon, 1890.

S. B. *Vide* **STENZEL BERMANN**. Mint-master at Danzig, 1609-1635.

S. B. *Vide* **SAMUEL BULL**. Medallist to the London Royal Mint, in the early part of the eighteenth century, under Anne and George I.

S. B. *Vide* **STEPFANO BARBARO**. Mint-inspector at Venice, 1753.

S. B. *Vide* **S. BRÜCKMANN**. Mint-master at Thorn, 1764-1768.

S. B. (*Germ.*). Initials of a German Medallist of the third quarter of the sixteenth century. They occur on a Portrait-medal, dated 1579, of Octavian Schrenckh, Bavarian counsellor (in the Berlin Museum). Other medals, mentioned by Erman, although unsigned, are probably by the same artist, and display the same characteristics of treatment: 1571. Jacob Frolich von Freydenfels (Berlin); —

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1572. Niclas Michel von Olsnitz, chancellor (Berlin); — 1581. Hans Franz Neuhaus (model in honestone in the German Museum at Nuremberg).

BIBLIOGRAPHY. — Erman, *op. cit.*

S. C. *Vide* **STANISLAUS CIKOWSKI**. Treasurer to the Crown of Poland at Krakau, 1590-96, and owner of the income of the Royal Mint at Bromberg, 1594-1601.

S. C. *Vide* **SEBASTIANO CONTARINI**. Mint-director at Cattaro, 1501-3.

S. C. *Vide* **SIMON CONRAD**. Mint-master at Steuerwald, 1690-93.

S. C. *Vide* **SCHABEL** (Mint-master) and **CLOTZ** (Mint-warden) at Günzburg, 1765-1773.

SCACCERA, GIOVAN ANTONIO, possibly a Medallist's name, and the author of medals signed **S. M.** (*q. v. infra*). Scaccera was a Modenese.

SCAILLIET, EMILE PHILIPPE (*French*). Contemporary Sculptor, born at Paris; pupil of Lehmann, Jouffroy, and Moreau-Vauthier. He has been a constant exhibitor at the Paris Salon since 1882, and by him are numerous Portrait-medallions: 1882. M. Dupont-Zypci; — M. E. L***; — 1883. Mlle Suzanne Scailliet; — 1884. Mlle J. B***; — 1886. 3 Portraits; — 1888. 3 Portraits; — 1888. 4 Portraits; — 1890. 2 Portraits; — 1891. Mme Scailliet; — 1893. M. J. Paulme; — M. E. Le Saché; — M. E. Baudot; — 1804. M. V***; — 1896. Mlle J. S***; — 1902, 2 Plaquettes, and Portrait-medallion of M. Julien Poinssot, etc.

SCAZOLI, LELIO (*Ital.*). Mint-master at Parma, 1580-1604.

SCALABRINO, PIETRO (*Ital.*). Mint-master at Modena under Ercole II. The Engraver Gianbattista del Porto worked under him.

SCARLATINI, TOMMASO (*Ital.*). A Florentine Sculptor of the second half of the fifteenth century, mentioned by Bolzenthal, as having possibly practised the art of the Medallist, but none of whose works in that branch are known.

SCARPO, PAOLO (*Ital.*). Mint-master at Parma, 1596-1629.

SCETCHLEY, J. (*Brit.*). A number of Birmingham Masonic Tokens, 1794, are signed: **I. SCETCHLEY FECIT**. They are described by W. J. Davis, *Warwickshire Token Coinage*, p. 24, n°s 212-221. Scetchley was an **R. A.**

SCH., L. V. (*Austr.?*). This signature occurs on a Portrait-medal of Charles, King of the Two-Sicilies, 1735 (*Ramon Catalogue*, IV, 14072).

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SCHAAB STAMP and **SEAL CO.** A firm at Milwaukee, Wisconsin, which in recent years has issued an extensive series of tokens, metallic business cards &c. in both brass and aluminium.

SCHAAK, J. VAN (*Dutch*). Medallist of the early part of the eighteenth century, by whom are amongst others: Memorial Medal of John Frederick Helvetius of The Hague, 1709; — Memorial Medal of Bombardus Sandijk, minister at The Hague, 1727, etc.

SCHAAR, P. (*Belg.*). Contemporary Sculptor and Medallist of Brussels, born at Schaerbeek, 30. July 1872, whose works in the medallic art have so far proved fairly successful. I have seen by him a medal of the Club du Chien berger belge, 1902, and a series of models of dogs' heads, which are very well treated. At the Salon international de la médaille, Brussels 1910, P. Schaar exhibited the following medallic works: Belgian Shepherd; cast medallion in bronze; — St. Bernard; cast medallion in bronze; — Prof. Massin; medals in silver and bronze; — Barroi; cast medallion in bronze; — Saint-Hubert, cast medallion in bronze; — Shepherd of Malines, cast medallion in bronze.

SCHAASBERG, A. (*Germ.*). Medallist of the second half of the eighteenth century, by whom is an Alliance medal of the Freemasons Lodge of Strict Observance of Brunswick and the Grand Orient of the Netherlands, 1781.

SCHAAK, J. VAN (*Dutch*). By this Engraver is an unsigned medal of Helvetius, The Hague, brought to my notice by Dr H. R. Storer (A.J.N.1563). *Vide* **SCHAAK.**

SCHABBEL, HEINRICH (*Germ.*). Moneyer at Wismar, 1599-1600.

SCHABEL (Mint-master) and **CLOTZ** (Mint-warden) at Günzburg, 1765-1773, on coins of Clemens Wenzel.

SCHABEL (*Germ.*). Die-sinker and Engraver at Nuremberg, *circa* 1875.

SCHABEL, ANTON (*Austr.*). Medallist and Chief-engraver at the Mint of Venice, born in 1725, pensioned off in 1805. He worked at first at Vienna, 1755-1765 and in 1766 was deputed to engrave the dies for the Venetian Levant Thalers (Talleri) at Venice. In 1803 his name occurs as Chief-engraver at Venice, when his annual salary amounted to 818 Florins. On his 50 years' Jubilee of service, 4. October 1805, he received a pension equalling his yearly stipend.

The Engraver's initials **A. S.** occur on a rare Conventionsthaler with the portrait of the Empress Maria Theresia, 1768, and also on other coins. The signature we find also on Portrait-medals of Cardinal Prospero Colonna, with Charitas on R℣, and Cardinal

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Giuseppe Garampio, with similar R℣, and further : Dr A. Pieropane, Venice, 1750; — The Plague at Venice, 1784; — Foundling Hospital, 1786, etc.

BIBLIOGRAPHY. — V. Padowan, *Nummografia Veneziana*, Venezia, 1877. — *Katalog der Münz- und Medaillen-Sammlung des K. K. Hauptmünzamtes in Wien*, IV, 1331.

SCHABEL, AUGUST (*Germ.*). Contemporary Medallist, born at Schw.-Gmünd in May 1845, where he learned the art of die-sinking. In 1869 he entered the Nuremberg School of Art, and there worked under Prof. von Kreting as Sculptor and Medallist. He served in the Franco-German war with the troops of Würtemberg, 1870/71, and afterwards returned to Nuremberg, when in 1874 he cut his first medal, that of Hans Sachs, on the inauguration of his monument in that city. His further works are : Prize Medal 1875 of the King Louis foundation for the Nuremberg Industrial Museum (struck at the Munich mint); — Prize Medal of the Nuremberg Hop Show 1877; — Portrait-plaquette of Frederick II. the Great (issued in 1906); — Prince Bismarck (1907); — Louise, Queen of Prussia (1907) (2 var.); — Blücher (1907); — Alexander von Humboldt (1907); — Frederick William, Elector of Brandenburg (1908); — Gutenberg (1908); — Friedrich von Schiller (1908); — Goethe.

These Plaquettes are all uniface and cast.

In 1876 Schabel became Professor at the School of Engraving annexed to the Bavarian Industrial Museum at Nuremberg, but since 1888 has resided in Munich.

The artist's signature occurs as **SCHABEL** ; — **A. SCHABEL F.** ; — **A. SCHABEL M.**, etc.

BIBLIOGRAPHY. — A. Liebig, *Die Medaillen und Plaketten des Medailleurs August Schabel*, Berl. Münzbl., 1908, 107,

SCHABORN, HANS (*Germ.*). Die-sinker at the Mint of Breslau, 1656.

SCHACCABAROZZO, D. BERNARDO (*Ital.*). Mint-master at Milan, 18. November 1547 to 21. August 1563.

SCHAD or **SCHEID, PHILIPP** (*Germ.*). Mint-warden at Mayence, *circ.* 1636.

SCHADOW, GOTTFRIED (*Germ.*). Sculptor, born in Berlin, 1764; was trained in Rome under the best masters, returned to Berlin, and became Director of the Academy of Arts; laboured there for 62 years, and produced works which placed him among the first rank of artists; he had two sons, one of whom distinguished himself as a sculptor, and the other as a painter. He died in 1850.

Rüppell ascribes to Schadow a Portrait-medallion (cast) of Goethe (95 mill.), with a Pegasus on R℣, and states that it was modelled in 1815.

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SCHÄFER, ADAM and **FREDERICK** (*Germ.*). Contractors of the Mints of Neissen and Teschen, 1621.

SCHAEFFER, ANTON (*Germ.*). Medallist, Coin-engraver, Mint-master and Mint-councillor at Mannheim, *circ.* 1744-1799. He was born at Düsseldorf in 1722, and was a son of Wigand Schaeffer. On his father's death (1744) he obtained the appointment of Court-medallist to the Electors Palatine. He died at Mannheim in 1799.

Among the coin-dies ascribed to him, some of which are signed **A. S.** I have noted : Rhine gold Ducat, 1778; ℞ Mannheim Conventions Thalers 1778-1795 ; Half Thalers 1779, 1781-4, 1786, 1791-93 ; Zwanziger 1779-82, 1783, 1784, 1787, 1789-93; Zehner 1778-82, 1785-91, 1794; Sechser 1780, 1782, 1784-85, 1788-89; Kreuzer 1783-84, 1786, 1793-95 (also impressions in gold); Æ Zweier 1786; Pfenning 1786, 1793-95; Vicariate coins of Mannheim: Conventions Thalers 1790, 1792; Half Thalers 1790, 1792;



Conventions Half Thaler, 1792.

Zwanziger 1790, 1792; Zehner 1790, 1792; — Speyer, Memorial coinage of Franz Christoph, Freiherr von Hutten, 1770; Conventions Thaler, Gulden, etc., 1770, of August, Count von Limburg-Gehmen-Styrum, etc. ; — Palatinate-Sulzbach line ; Charles Theodore, Heidelberg Proclamation Gulden, 1746; — Wildberger Mining Thalers 1753, 1756, 1758, and Gulden 1748, 1758; and Conventions Thaler and Half Thaler, 1765; — Bretzenheim, Carl August, Conventions Thaler and Half Thaler, 1790; —

Anton Schäffer was appointed Mint-engraver at Mannheim, 1. July 1748; Mint-master, 16. May 1764, and Mint-councillor 5. February 1766.

The best known medals by this artist are : Portrait-medal of Charles Theodore, Elector Palatine, 1748; ℞. QVIESCIT · NON · DORMIT. Lion, etc. ; — Another, dated 1781 ; — Prize-medal for Anatomy, of the Ingolstadt University; — Meeting of the Emperor Francis I, his son Joseph, and the Landgrave of Hesse, Louis VIII, at Walde, near Heussenstamm, 1764; — Inauguration of the Jesuit Church at Mannheim, 1760; — Series of Portrait-medals of the Electors Pala-

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tine (30); these were begun by Wigand Schäffer; — Hunting medal of Louis VIII. of Hesse, undated; — Memorial medal of Maximilian Joseph III., Elector Palatine, 1777; — Prize medal of the Munich School of Anatomy, 1779; — Medal of Merit of Charles Theodore, Elector Palatine, undated; — Prize Medal of the Palatine Electoral German Society; — Medal on the Sede Vacante of Speyer, 1770; — Æ. Medal of Civil Merit of Charles Theodore, 1792; — Institution of the Ladies' Order of St. Elizabeth, 1766, with bust of Elisabeth Auguste, Electress Palatine; — Marriage medal of Prince Elector Palatine Charles Theodore with Princess Palatine Marie Elisabeth Augusta, 1766; — Marriage medal of King Frederick Augustus of Saxony with Princess Palatine Maria Amalia Augusta, 1768, etc.

Bibliography. — Bolzenthal, *op. cit.* — *Die Medaillen und Münzen des Gesamthauses Wittelsbach*, 1901. — I. V. Kull, *op. cit.* — Domanig, *Die Deutsche Medaille*, 1906. — Beierlein, *op. cit.* — Joseph u. Fellner, *op. cit.* — V. Heyden, *Ehrenzeichen*, 1897.

SCHÄFFER, FRIEDRICH SIEGMUND (*Germ.*). Medallist, Coin-engraver at Weilburg, 1749-1754; then Mint-master and Engraver at Eisenach, in the service of the Ducal court of Saxony, 1755-1776. He was a son of Wiegand Schäffer and was born at Düsseldorf in 1725. According to some sources he first collaborated for some years with his two brothers Anton and Joseph at the Mannheim mint.

I have come across his signature **S** on the following coins: Thaler of Carl Peter Ulrich of Holstein, 1753; — Thaler, Half Thaler, Gulden, etc. on the Accession of Ernst August Constantin, Duke of Saxe-Weimar, 1756; — Gulden, 1757, etc., and it is probable that most of the dies of coins issued at Eisenach during his period of activity were engraved by him, amongst them the fine series of coins of the Regent Anna Amalia, 1760-64, and the Administrator Frederick III. (*Vide* Ammon, p. 150, n° 423).

There is a medal by this artist, with bust of Charles Augustus of Nassau-Weilburg, undated, on the abrogation of the "Reichsfürstenstand".

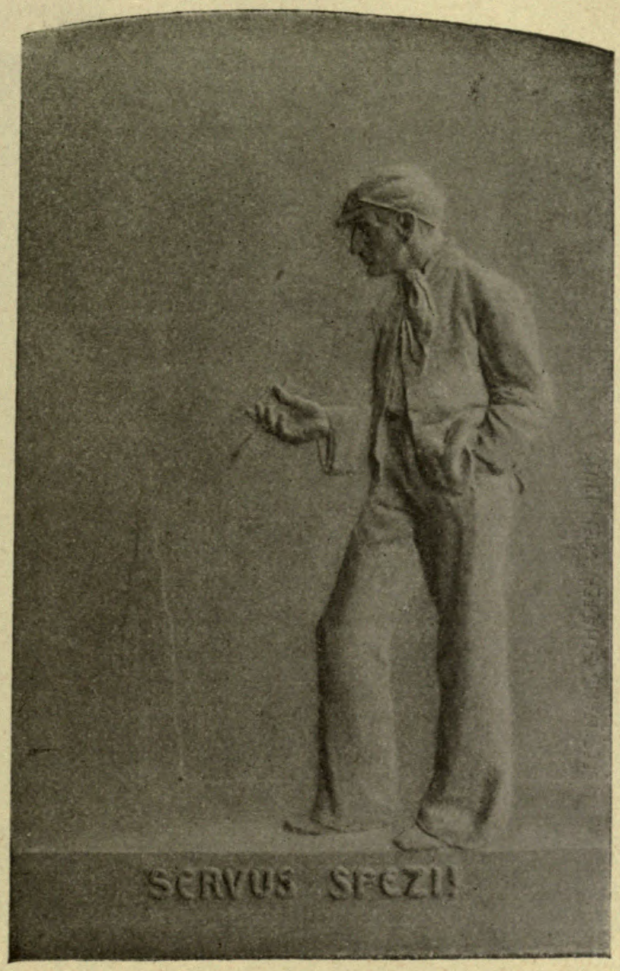
Bibliography. — Bolzenthal, *op. cit.* — Ammon, *op. cit.* — I. V. Kull, *op. cit.* — *Reimmann Sale Catalogue*, etc.

SCHAEFER, HANS (*Austr.*). Contemporary Sculptor and Medallist, born at Sternberg in Moravia, 13. February 1875, and apprenticed for four years to the engraver Matthäus Marschall, father of the medallist Rudolf Marschall, at Vienna. He then entered the School of Art, in the division of Prof. Stephan Schwartz, and showed himself a very talented pupil. In 1902 he settled in business on his own account.

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His first work of note, executed in that same year, is a Prize Medal for Running, which received due recognition.

The charm of Schaefer's medals and plaquettes lies in the realism with which he has depicted characteristic Viennese popular types. His style is original throughout, and he is very successful with portraits.



Servus Spezi !

The following Medals and Plaquettes by Hans Schaefer are all exceedingly well executed : Memorial Portrait-medal of Pope Leo XIII, 1903 (issued by Christlbauer); — Portrait-plaquette of Wenzel Seidls, on his 40th Anniversary as a public singer, 1904; — Plaquette "Servus Spezi!", a very successful work, representing a typical Viennese of the lower order (280 × 170 mill.), a good-natured but idle lounger greeting the spires of the Cathedral, St.

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Stephan's (Spezi), with the light-heartedness and buoyancy of manner peculiar to the Viennese ; — Portrait-plaquette of Ferdinand Happak, 1903 (177 × 112 mill.) ; — Portrait-plaquette of Edmund Guschelbauer, on his 40th Anniversary as a public singer, 1903 ; — Viennese in the Spring, Plaquette ; — Portrait-plaquette of Elizabeth Empress of Austria and Queen of Hungary 1904 (*illustrated*) ; — Portrait-plaquette of Archduchess Maria Karolina and

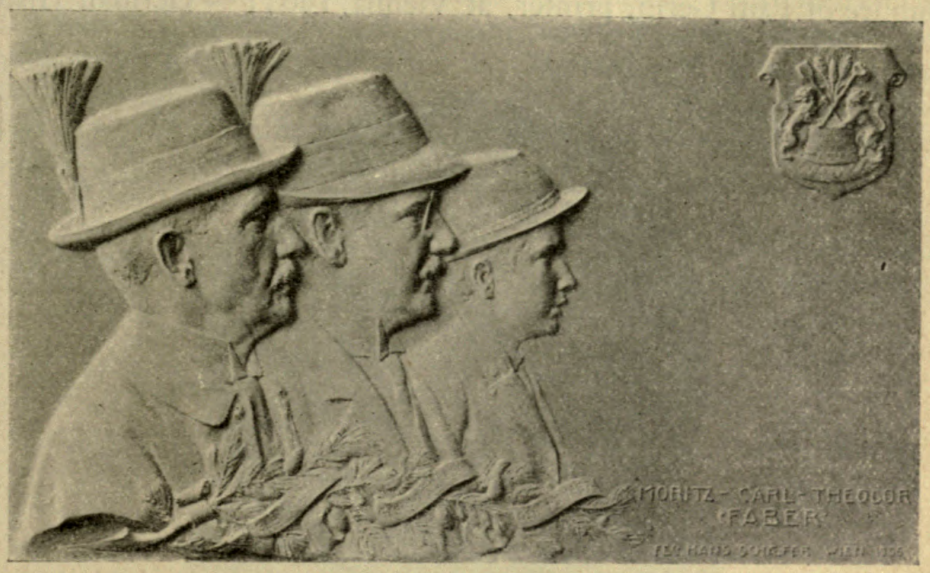


Elizabeth, Empress of Austria, 1904.

Archduke Rainer, 1905 ; — Portrait-plaquette of Ludwig Martinelli, the distinguished Viennese actor, 1906 (*illustrated*) ; — Portrait-plaquettes of Mühlbacher ; — Emil Wipperich, 1904 ; — Julius Kink ; — Kaiser Franz Josef, 1905 ; — Jakob Themessl ; — Josef Adam, 1906 ; — Karl Andorfer ; — The Schwab group ; — Portrait-medal of Josef and Marianne Fischhof ; — Portrait-plaquettes of Rudolf Appel ; — Adolf Mader ; — New year's Plaquette with the portraits of Moritz, Karl and Theodore Faber (three generations,

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father, son, and grandson), 1907 (*illustrated*); — Prize-Plaquette of the Herkomer Competition; — Medal of the German "Schulverein", 1880-1905; — Moravian Industrial Museum, 1905; —



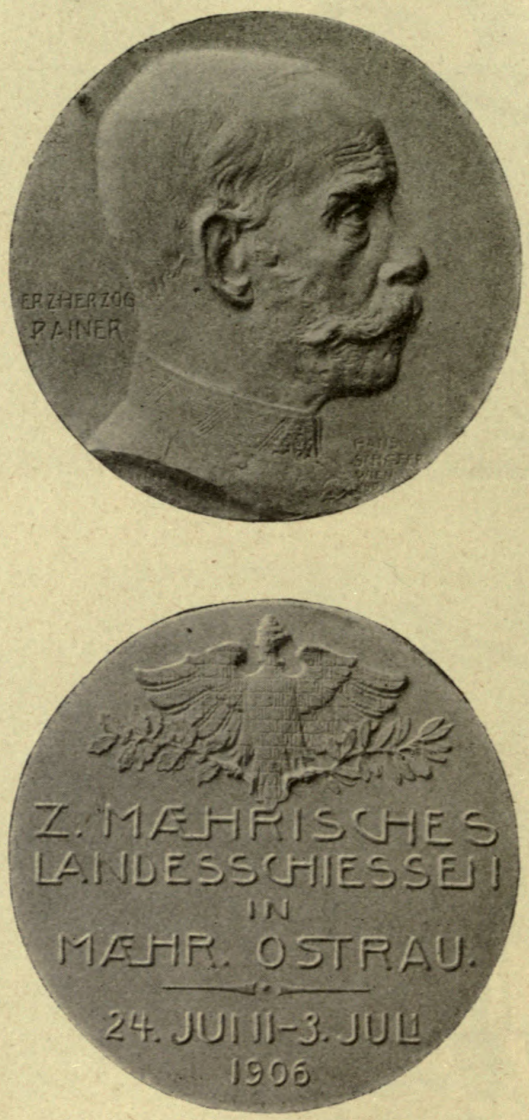


New year's Plaquette, 1907.

Badge of the Moravian Industrial Museum, 1905; — Second Moravian Rifle Meeting at Maehrisch-Ostrau, 1906; with bust of the Archduke Rainer (*illustrated*); — "Verlassen", large cast medal;

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— Gretl, study of a young Girl; — 50 years' Jubilee medal of the Stabilimento Technico Triestino, 1907; — P. Michael Hersan, priest to the Church of Maria Treu, Vienna, 1905; — 50 years' Jubilee of the firm of Baiersdorf and Biach, of Budapest, 1907; — 50 years' Jubilee of Paul Gerin, printer, at Vienna, 1905; — German Histo-



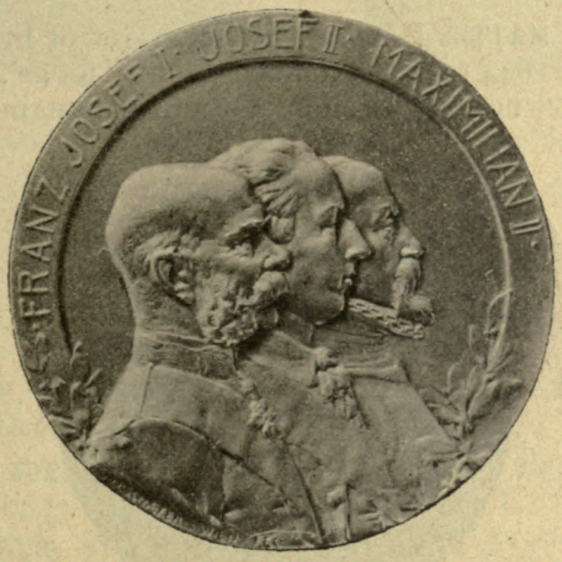
Rifle Meeting at Maehrisch-Ostrau, 1906.

rical Congress at Vienna, 1906, with bust of Prof. Engelbert-Mühlbacher; — Medal of the Historical Society of Protestantism in Austria, 1904, with busts conjoined of Francis Joseph I., Joseph II and Maximilian II, 1904 (*illustrated*); — Fisheries Exhibition at

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Vienna, 1906, commemorating the 25th Anniversary of the Vienna Society of Pisciculture; — New year's Plaquette, 1908, of Arthur Krupp (10 × 19 cm.); — Thomas Koschat, composer (35 mill.); — Jubilee of the Stabilimento Technico Triestino; — Launching of the first four Roumanian Danube gunboats, with portrait of King Carol I. on obv.; a fine plaquette; —Portrait-plaquette of Georg von Hütterott's family; — International Home for the Blind, erected under the patronage of Queen Elizabeth of Roumania; — Dr Alexander von Peez; — Jubilee Medals of Francis Joseph I., 1908 (various); — The Triumph of Woman; plaquette; — Medal of the Vienna Schubertbund, 1909, etc.

At the International Medallic Exhibition of the American Numismatic Society, 1910, the following works by the artist were



Francis Joseph I., Joseph II., and Maximilian II.

exhibited : Vatra luminoiasa; — Schubertiade (large model); — Dr Alex. Von Peez; — Familie Faber; — Kaiser Huldigung; — Kaiserin Elizabeth; — Paul Ritter von Schœller; — Triumph des Weibes; — Schubertiade; — Familie Hütterott; — Ferd. Brünner; — Franz Tewele; — Moritz Faber; — Dr Richard Weiskirchner; — Dr Alexander Ridder von Nava; — S. M. I. Erzherzog Ferd. Max.; — Gottfried Hüttemann; — Guschelbauer; — Julius Ritter von Kink; — L. Gottsleben, etc.

These medals and plaquettes and others (in all 29) the artist also exhibited at the Salon International de la Médaille, Brussels, 1910.

The strength of Hans Schäffer lies in depicting old Vienna types such as, alas, are only too fast disappearing. He succeeds in

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giving life-like portraits, which at the same time show a delicacy of manipulation and surety of delineation which prove that the artist possesses a true understanding of his subject. He is himself a typical Viennese, infected with their mirth and their sorrow, and it is thus that he is enabled to give expression to their characteristic temperament in his plastic work.

BIBLIOGRAPHY. — *Mittheilungen der oesterreichischen Gesellschaft für Münz- und Medaillenkunde in Wien*, 1906. — *The Studio*, 1905-8.

SCHAEFFER, JOSEPH (*Germ.*). Appointed Assistant Mint-master at Mannheim, 16. May 1764; died in 1766. He appears to have worked under his father Wiegand Schäffer as Engraver at the Mannheim mint, and I have seen it stated that he filled the post of Mint-master at Darmstadt, but I have not been able to verify the accuracy of this statement.

SCHAEFFER, MATTES (*Austr.*). Seal-engraver of Eger; he applied on 21. August 1644 to the Nuremberg Council for an appointment at the Mint, which he obtained after some negotiations in the same year.



Prince Elector Charles Theodore, 1743.

SCHÄFFER, WIEGAND (*Germ.*). Mint-engraver and Medallist at Mayence and Heidelberg 1716-1744; Mint-warden at Mannheim 1745-1758. He was born at Copenhagen in 1687 and died at Mannheim in 1758. Bolzenthal reckons him amongst the best artists of his time. His coin-dies of the Palatinate certainly deserve recognition for their artistic merit.

His signature (**WS** *mon.*; — **W. SCHÆFER**; — **SCHAEFFER**; — **SCHÆFER**; — **SCHEFR**) occurs, amongst others, on the following medals: Inauguration Fête of the Lodge zur Einigkeit, 1742; — Series of Portrait-medals of the Electors Palatine (30), continued by his son Anton; — Charles Philip, Prince Elector of Pfalz-Neuburg, 1734 (signed: **W. SCHÆFER**); — Recovery from measles of Prince Elector Charles Theodore, 1743; — Frankfort Coron-

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ation Medal of Francis I., 1745; — Medal on the Sede Vacante ot Mayence, 1743 (signed: S), etc.

On a 1½ Thaler of Charles Philip, struck at Mannheim, 1740, the artist's signature is **SCHEFR**.



Mannheim One-and-a-half Thaler of the Elector Palatine Charles Philip, 1740.

Wiegand Schäffer's three sons, Anton, Frederick, and Joseph distinguished themselves in the medallic art.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Domanig, *Die deutsche Medaille*, 1905. — *Mittheil. der Bayer. Num. Gesellschaft*, XV, p. 41. — *Exter I*, 425 note. — Ammon, *op. cit.* — Flad, *Berühmte Medailleurs.* — Madai, *Thaler Cabinet.* — *Reimmann Cat.* —

SCHAEFFLER, GEORG ANDRAE (*Austr.*). Mint-warden at Vienna, appointed 6. December 1644.

SCHANDEL, JOHANN (*Austr.*). Mint-warden at Augsburg, 1631, and Munich, 1647-1669.

SCHAERDINGER, STEPHAN (*Austr.*). Mint-master at Landshut, 1458.

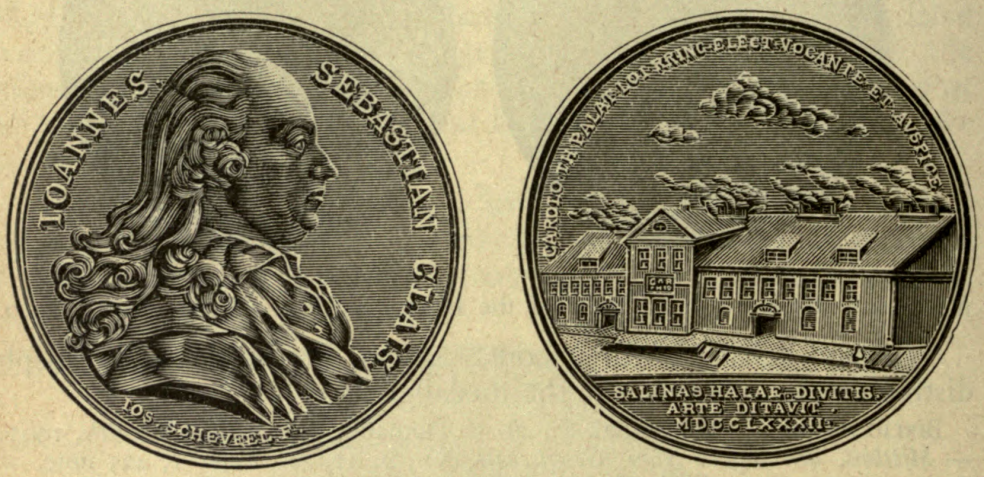
SCHÄUFEL, JOSEPH IGNATZ (also **SCHAEUFEL VON AHAMSTEIN**) (*Germ.*). Medallist of the latter part of the eighteenth century and beginning of the nineteenth, *circ.* 1768-1804; died in 1812. He was born at Passau in 1733, and first worked as a belt-maker. Becoming acquainted with the medallist Schega, he owed to his patronage the appointment of Mint-engraver at Munich. He took a title of nobility, which was however not officially recognized.

As a Modeller in wax, this artist was distinctly successful, and his medallic works display certain qualities, without rising to the merit of Schega's productions.

Domanig (*Die Deutsche Medaille*, Pl. 72, n° 652) reproduces the artist's self Portrait-medal; obv. Bust to right; Rℒ. HVIC SEQVE SVVMQVE LABOREM DEDICAT. MDCCLXXX. Map of a portion of Bavaria; 41 mill.; and amongst other medals by this Engraver I may mention: John Sebastian Clais, director of the salt mines of Hall in

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Suabia, 1782; 50 mill. (*illustrated*). Clais became a burgher of Winterthur in Switzerland, where the family still resides; — Frobenius Forster, abbot of St. Emmeran, on his 50 years' Priestly Jubilee, 1783; — Building of the Military Hospital at Munich, 1778; — Portrait-medal of Maximilian Joseph, Elector of Bavaria, and his consort Marie Anne, 1775; — Accession of Charles Theodore, 1777; — First Prize for Eloquence, 1778; — Second Prize for Eloquence, 1778; — I., II., and III. Medical Prizes for



Iohann Sebastian Clais, 1782.

Help at Childbirth, 1778; — I. II. and III. Prizes for Midwives, 1778; — School Prize Medals, 1780 (2 var.); — Institution of the Maltese Order Group in Bavaria, 1781; — Portrait-medallion of Charles Theodore, 1791; — Second Marriage of Charles Theodore, issued by the Neuburg-Palatinate, 1795; — Portrait-medallion of Charles Theodore, 1796; — Portrait-medal of Elizabeth Augusta and Charles Theodore, undated; — Salt Works, Reichenhall, 1782; — Marriage medal of Princess Palatine Franziska Christine, 1776; — Marriage medal of Princess Palatine Marie Anne, 1779.

Schäufel's signature occurs as: **I. SCH.**; — **I. I. S. F.**; — **I. SCHEIFFEL F.**; — **I. S. F.**; — **IOS. SCHEYFEL F.**; — **I. IVS. F.**; — **IOS. SCH.**; — **IO. SCHEIFFEL F.**; — **IOS. SCHEIFEL F.**; — **I. SCHEIFEL**; — **IOS. SCHEVFEL F.**; — **I. DE. AHAM. F.**; — **I. V. S**

Few of Schäufel's coins are signed. I have come across the following: Conventions Thaler of Charles Theodore, 1778 (signed: **I. SCH.**), 1779, 1781, 1782, 1783, 1784, 1786-1794.

Bibliography. — *Beierlein* (64), III, Nr. XXXI. — *Numismatic Circular*, II, 597. — Domanig, *op. cit.* — Bolzenthal, *op. cit.* — *Reimmann Sale Catalogue*, 1892. —

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SCHAFFER, MATHÄUS (*Germ.*). Probably two Engravers of that name, *Junior* and *Senior*, were working at Nuremberg as Die-sinkers; the Elder, *circ.* 1629-1655 (Ammon gives the date of his burial as 1654), and the Younger, *circ.* 1680. Hauschild has ascribed erroneously to the Elder Schäffer the medals described by Erman under the Master **M.S.** (*Vide* Vol. IV, p. 184) and which all belong to the sixteenth century. The author of *Die Medaillen und Münzen des Gesamthauses Wittelsbach* suggests the attribution to this artist of a Portrait-medal of Duke Ernest of Bavaria, undated (signed: **M.S.F.**) and in the *Wunderly Catalogue* a Thaler of Alwig VII., count of Sulz, 1622 (signed: **M.S.**) is also tentatively ascribed to him. Kull however thinks that the Engraver **M.S.** of the Thalers and Double Thalers of Heidelberg, 1627, with bust of Maximilian I., was **MATHIAS STEIN** of Coblenz, the author of the $\frac{3}{4}$ Thalerklippe and Half Thalers of Philipp Christoph von Sötern, archbishop of Treves, and Thalers of Frederick V. of Baden, etc. (J. V. Kull, *Aus bayerischen Archiven*, Mitth. d. bayer. Num. Gesellschaft, 1900, p. 40, note 1).

Bibliography. — Bolzenthal, *op. cit.* — Hauschild, *Beytrag zur neueren Münz- und Medaillen-Geschichte*, Dresden, 1805. — Wills, *Nürnbergische Münzbelust.*, P. IV, 367.

SCHAFFER, TOBIAS (*Germ.*). Joint-Administrator of the Mint of the Chapter of Sts. Peter and Paul am Wyschehrad, Bohemia, 1590-1595.

SCHALENBERGER, MICHAEL (*Germ.*). Appointed in June 1622 Kippermünzmeister at Nuremberg (one of the five officials who were again dismissed in July). He appears to have left the city, and on 11. November 1626 his workshop was sold.

Bibliography. — I. V. Kull, *op. cit.* — Ammon, *op. cit.*

SCHALER (or **SCHALLER), MARQUARD** (*Germ.*). Mint-warden at Augsburg, *circ.* 1641-1650.

SCHAMMER, WILLEM (*Dutch*). Assistant Mint-engraver at Utrecht and contemporary Medallist. Among his medallic productions I may mention: Visit of Queen Wilhelmina and Queen Emma to Amsterdam, 1891 (obv. by I. P. M. Menger); — Life-saving Medal; 50 mill.; — Prize medal for Carrier-pigeons, 1891; — 250th Anniversary of the Foundation of Utrecht University, 1886; — Prize medal of the Amsterdam Exhibition of Decorative Arts, 1881; — Medal of the University Students' Corps, 1882; — Agricultural Show at Amsterdam, 1882; — Inauguration of a Monument at Utrecht to Jan van Nassau, 1883; — Rev. H. D. Guyot, Groningen, 1890; — Dr F. C. Donders, Utrecht, 1888, etc.

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SCHAMPAN, HANS (*Germ.*). Mint-master at Stettin, 1612-1619. His initials **H. S.** or **S.**, or monogram $\overset{S}{H}$ occur on coins issued by him.

SCHAPER, F. (*Germ.*). Contemporary Sculptor, residing at Berlin. His signature: **F. SCHAPER SC.** occurs on a commemorative medal of the Centenary of the Berlin Academy Art Exhibition, 1886.

SCHAPIRA, J. (*Austr.*). A commemorative medal of the visit of the Emperor Francis Joseph I to Galicia in 1880 is thus signed (*Mitth. des Klubs*, &c., 1892, p. 253, 156).

SCHAPP (*Dutch*). An unsigned Portrait-medal of Dr Pieter Camper, Leyden, is ascribed to this Engraver by Dr H. R. Storer (*A. J. N.* 1539).

SCHARFF, ANTON (*Austr.*). One of the most celebrated Medallists of modern times, son of the Vienna Mint-Medallist Michael Scharff, was born at Vienna on 10. June 1845. He was early instructed in drawing and modelling, and in 1860 entered the Academy of decorative Arts. Two years later he was admitted as a pupil at the 'Graveur-Akademie' attached to the Vienna mint, and studied there under David Boehm. In 1866 he was appointed Assistant-engraver at the Mint, and Engraver in 1868. In 1881 he became Director of the 'Graveur-Akademie'. The distinction of Court-medallist was conferred upon him in 1887. He died on 6. July 1903 at Brünn.

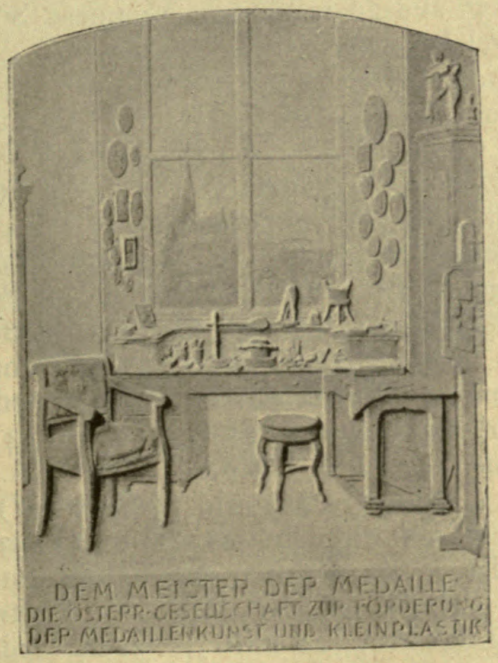
Scharff was a Knight of the Order of the Iron Crown and of the Order of Francis Joseph; Knight of the Bavarian Order of St. Michael; Knight of the Toscan Civil Merit Order; Commander of the Servian St. Sava Order; Knight of the Order of the Star of Roumania. The Emperor of Austria further bestowed upon him the golden Cross of Merit with crown, and the Prince of Bulgaria awarded to him the Order of Merit of Bulgaria. The artist also took a number of prizes: the Karl Ludwig medal; the Reichel Prize 1890; the large gold medals at the Fine Arts Exhibitions of Munich and Berlin; the Grand Prix at the Paris Universal Exhibition in 1900; gold medals at Dresden and Antwerp, etc.

Scharff's medallic works are very numerous and have placed him at the head of the Austrian school of medallists. He was a fine draughtsman, modelled well, and depicted the familiar aspects of nature with remarkable delicacy of sentiment. Compared to the French school, his style is perhaps lacking in softness and over minute and delicate, which is the only criticism that one can offer. His portraits are vigorous; every figure has been studied from the life with a rare truthfulness and appreciation, the general type and the individual character being equally well represented.

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The following list of Scharff's medallic works is given by Loehr: 1867. Franz Gaul, medallist; 34 mill.; — Johann Hassenbauer





Portrait-plaquette of Anton Scharff, by F. O. Pawlik.

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Ritter von Schiller, Director of the Vienna Mint; 48 mill.; — 1868. Franz Bauer, sculptor; 40 mill.; — A. Tirka, merchant; 30 mill.; — 1869. Duke Robert of Bourbon and Maria delle Grazi Pia, Marriage-medal dedicated by the city of Parma; 32 mill.; — Prince Michael Obrenowitch of Servia, copper subsidiary currency; — King Milan of Servia, Æ and Æ coinage; — Opening of the Rai way line from Alföld to Fiume (Hungary); 40 mill.; — 50 years' Jubilee of the First Austrian Savings Bank (2 var.; 64 and 59 mill.); — 1870. Second Centenary of the Rifle Club of Reichenberg (Bohemia); obv. Bust of the Emperor, by Tautenhayn; 29 mill.; — 1871. Golden Wedding of Salomon and Therese Lippmann; 51 mill.; — 1873. Dr Salomon Mosenthal, poet; 59 mill.; — 25th Anniversary of Francis Joseph I.'s reign (2 var.; one with R/. Clio, by Tautenhayn); 50 mill.; — Gottfried Semper, architect; 45 mill. — Portrait-plaquette of same; 102 mill.; — Robert Warschauer, banker in Berlin; 45 mill.; — Universal Exhibition at Vienna (3 var.; 40, 35, and 29 mill.); — 1874. Peter Ritter von Tunner, director of the Mining Academy of Leoben; 50 mill.; — 1875. Karl Freiherr von Rokitansky, pathologist; portrait-plaquette, 120 mill.; — Jubilee of the Savings Bank and Inauguration of the Rudolfinum at Prague; 65 mill.; — 1876. Richard Wagner; 36 mill.; — Portrait-plaquette of same; 120 mill.; — Richard Wagner; R/. Three allegorical figures; 53 mill.; — The same; R/. Inscription; 53 mill.; — The same; R/. Scene from Parsifal (2 var.; 37 and 29 mill.); — Viennese Society of Artists, with bust of Archduke Charles Louis; 54 mill.; — Portrait-plaquette of Archduke Charles Louis; 120 mill.; — 1877. Martin Ritter von Cassian, director of the Danube Steamship Company; 64 mill.; — Dr Cajetan Felder, burgomaster of Vienna; 64 mill.; — 1878. Albert Camesina Ritter von San Vittore; cast Portrait-medallion, 95 mill.; — Portrait-plaquette of the same; 120 mill.; — Jeton of the same; 22 mill.; — Inauguration of the Archduke Charles Monument at Gratz; 62 mill.; — Portrait-plaquette of the Archduke Charles; 122 mill.; — Karl Ritter von Littrow, astronomer; 64 mill.; — Anton Ritter von Schmerling, Austrian statesman; uniface cast Portrait-medal; 34 mill.; — Franz Wagner, bookseller in Leipzig; (2 var.; 44 and 46 mill.); — Viennese Nine Pin Club "Biber"; 42 mill.; — Viennese Laundry Maid, a study; 126 mill. (*illustrated*); — Another, smaller, with loop and ring for suspension (1893); 25 mill.; — 1879. Prize-medal or the Munich Art Exhibitions; with portrait of King Louis II. of Bavaria; 40 mill.; — Portrait-plaquette of Louis II., King of Bavaria; 120 mill.; — Prize Medal of the Munich Art Exhibition; 50 mill.; — Double Gulden on the Silver Wedding of T. M. the Emperor and Empress (obv. by Tautenhayn); —

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A Toman of Nasreddin, Shah of Persia ; — Rifle Meeting at Salzburg on the occasion of the Silver wedding of the Imperial couple; 39 and 38 mill. ; — Dr Anton Ritter von Schmerling; 67 mill. ; — Portrait-plaquette of the same; 140 mill.; — Dedication medal of the city of Stuhlweissenburg to Count Eugen Zichy ; 64 mill. ; — Portrait-plaquette of Count Eugen Zichy ; 122 mill. ; — Johann Josef Vitesic, bishop of Veglia, Jubilee medal ; 46 mill. ; — Dedi-



Viennese Laundry Maid.

cation Medal of the City of Vienna to the Emperor and Empress on their Silver Wedding ; obv. Conjoined busts, by Scharff ; Rℒ by J. Tautenhayn ; cast and chased by Stephan Schwartz ; 150 mill. ; — Struck medal of the same type ; 50 mill. ; — 1880. Richard Ritter von Dotzauer, president of the Prague Chamber of commerce ; 64 mill. ; — The same ; portrait-plaquette ; 122 mill. ; — Josef Hilarius Eckhel, on the centenary of his death ; 35 mill. ; — Johann Günther,

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abbot of Raigern; on the eighth Centenary of the Institution; 46 mill.; — Josef Hyrtl, anatomist; on his 70th. Birthday; 64 mill.; — Portrait-plaquette of the same; 120 mill.; — Pohorschebek, Portrait-jeton; 30 mill.; — Portrait-plaquette of the same; 140 mill.; — Freiherr von Rizzi, president of the senate of the High Court, of Justice; Portrait-plaquette, 130 mill.; — Prize Medal of the Lower Austrian Industrial Exhibition at Vienna; Rℒ by J. Schwerdtner; 60 mill.; — Prize medals of the First Austrian Federal Rifle Meeting (2 var.; 36 mill.); — Inauguration of the Beethoven Monument at Vienna; 64 mill.; — 1881. Prize medal of the Exhibition of Ladies' Industries at Budapest (with bust of the Duchess Louise of Coburg; 36 and 35 mill.; — Inventions, and Patents-Exhibition at Frankfort-on-M.; 56 mill.; — Industrial Exhibition at Klagenfurt; 56 mill.; — Medal of the Carinthian Agricultural Society at Klagenfurt; 56 mill.; — 25th Anniversary of the Savings Bank at Krems; 64 mill.; — Golden Wedding of Adolf Ignaz and Julie Mautner v. Markhof; 37 mill.; — Prize medal of a Flower Show, with dedication to Nathaniel Freiherr von Rothschild; — Rifle Meeting at Salzburg in honour of the Betrothal of Crown Prince Rudolf with Princess Stéphanie of Belgium; 39 mill.; — Marriage Medallion of the Crown Prince and Princess of Austria, dedicated by the city of Vienna; 150 mill.; — Struck medal on the same event; 51 mill.; — 1882. Jurai Dobrila, archbishop of Trieste; Jubilee medal; 50 mill.; — Anton Scharff, self portrait; 32 mill.; — J. Schreiber's nephews, 25th Anniversary of the Glas factory; 54 mill.; — Prize medal of the Lower Austrian Rifle Meeting at St. Pölten; 20 mill. (2 var.; one dated 1891); — Lower Austrian Society for National history at Vienna; 61 mill.; — 1883. Hungarian Society of Engineers and Architects at Budapest; 65 mill.; — Hungarian Horse-breeding Society, Kinesem Prize-medal (2 var.; 53 and 45 mill.); — Magnus Faeiherr von Lagerberg, numismatist; 54 mill.; — Portrait-plaquette of the same; — Freiherr v. Reininghaus, manufacturer; Memorial jeton; 30 mill.; — Second German Numismatic Congress at Vienna; with portrait of Karl F. W. Erbstein; 43 mill.; — Inauguration of the Council Buildings; Rℒ by A Neudeck; 72 mill.; — Second Centenary of Vienna's Relief from the Turks; obv. by Tautenhayn; 72 mill.; — Prize medal of the Rifle Meeting at Vienna commemorating the same event (2 var.; 36 and 21 mill.); — Rudolf Alt, painter; Portrait-plaquette; 122 mill.; — Jakob Kuffner, manufacturer; Portrait-plaquette; 140 mill.; — Emanuel Ritter von Proskowetz; Portrait-plaquette; 140 mill.; — 1884. Karl Adolf and Albertine Bachofen von Echt, silver wedding medal; 50 mill.; — Portrait-plaquette of the same; 130 mill.; — Prize Medal of the Berndorf Horticultural Society; 64 mill.; — Prize

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medal of the Styrian and Carinthian Alpine Club at Gratz; 56 mill.; — Dr Fritz Lackner, uniface dedication medal; 30 mill.; — Portrait-plaquette of the same; 135 mill.; — Josef Lewinsky, dramatist, uniface Portrait-medal; 32 mill.; — Portrait-plaquette of the same; 120 mill.; — Franz Pulszky, Hungarian historian; 47 mill.; — Portrait-plaquette of the same, 124 mill.; — Alois Schönn, painter; Portrait-plaquette; 125 mill.; — Inauguration of a Church at Vaes; Jeton; 26 mill.; — Camillo Walzel, dramatist; Portrait-plaquette; 126 mill.; — Vienna " Künstlerhaus "; 41 mill.; — Prize-medal of the Lower Austrian Chamber of Commerce and Industry (2 var.; 65 and 56 mill.); — Thaler Jubilee; Numismatic Society of Vienna; 36 mill.; — 1885. Hungarian Industrial Society; 54 mill.; — Adolf Count Podstatzky-Liechtenstein, on his 80th Birthday; 49 mill; — Portrait-plaquette of the same; 122 mill.; — Hungarian National Exhibition at Budapest; 30 mill.; — Another variety; 38 mill.; — Hungarian Arts Society at Budapest; 68 mill.; — Amalie Haitzinger, Portrait-plaquette; 112 and 120 mill.; — Otto Hirschfeld, historian; 46 mill.; — Portrait-plaquette of the same; 122 mill.; — Second Austrian Federal Rifle Meeting at Innsbruck; 36 mill.; — Second Austrian Federal Rifle Meeting; Gold Prize medal; 29 mill.; — Carinthian National Exhibition at Klagenfurt; 54 mill.; — Arthur Krupp, uniface Portrait-medal; 30 mill.; — Portrait-plaquette of the same; 124 mill.; — Karl Laroche; Portrait-plaquette; 120 mill.; — Jakob Neblinger; Portrait-plaquette; 130 mill.; — Rifle Meeting at Salzburg on the 80th Anniversary of Count Adolf Podstatzky-Liechtenstein; 39 mill.; — Anton Schmerling; Portrait-medallion dedicated by the Insurance Company " Janus " to commemorate his 80th Birthday; 170 mill.; — Hungarian State Prize Medal for Art; — Marie Werner; 34 mill.; — John Wilson West, numismatist; 54 mill.; — Vienna " Künstlerhaus "; 30 mill.; — 1886. Memorial medal of Karl Bachofen von Echt; 50 mill.; — Portrait-plaquette of the same; 130 mill.; — Memorial-medallion of Clemens Maximilian Bachofen von Echt; 50 mill.; — Portrait-plaquette of the same; 130 mill.; — Second Centenary of the Relief of Ofen from the Turks; 72 and 73 mill.; — Hungaria and View of Budapest in 1686; 140 mill.; — Nikolaus Dumba, Dedication medal, uniface; 30 mill.; — Portrait-plaquette of the same; 140 mill.; — Hermann Giesel, architect; Portrait-plaquette; 134 mill.; — Tercentenary of the University of Gratz, with bust of Archduke Charles; 54 mill.; — Portrait-plaquette of the Archduke Charles; 130 mill.; — Karl Kaiser, architect; Portrait-plaquette; 100 mill.; — Karl Klein, bishop of Limburg; Jubilee medal; 44 mill.; — Another, on his death, 1898; — Portrait-plaquette of the same; 136 mill.; — Pauline, Princess Metternich-Sandor; 50 mill.; — Portrait-plaquette of the

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same; 136 mill.; — Third German Numismatic Congress, at Munich; with bust of Dr. Josef Bergmann; 43 and 42 mill.; — Andreas Neudeck, medallist; Portrait-plaquette; 126 mill.; — Cardinal Simor, primate of Hungary, and archbishop of Gran; Portrait-plaquette; 160 mill.; — Ignaz Spöttl, painter, on his 50th Birthday, uniface cast; 64 mill.; — Andreas Streit, architect; Portrait-plaquette; 141 mill.; — Marie Trace; Portrait-plaquette;

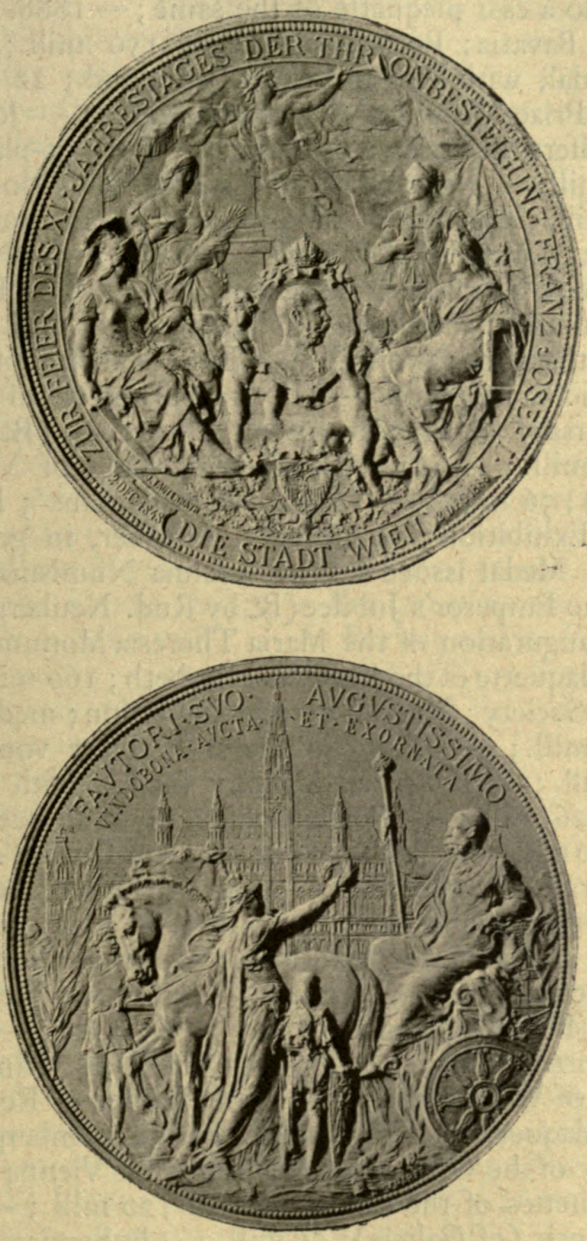


Queen Victoria Jubilee Medal, 1887 (obv.).

120 mill; — Karoline and Franz Trau; Portrait-plaquette; 120 mill.; — Vienna "Künstlerhaus" « Gschnasfest »; Klippe, 40 × 40 mill.; — Prize-medal of Lithography and Line-engraving; 46 mill.; — 1887. Ballerine, a study; plaquette, 126 mill.; — Stephan Delhaës, painter; Portrait-plaquette; 134 mill.; — Queen Victoria Jubilee medal; 80 mill.; — Obv. and Rv. of last medals cast separately in form of plaquettes; 140 mill.; — Prize-medal of the Styrian Indus-

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trial Society at Graz; 50 mill.; — Friedrich Traugott-Kützing, botanist; 40 and 50 mill.; — Portrait-plaquette of the same; 120 mill.; — Fr. W. Lorinser, doctor in medicine, cast medallion; 96 mill.; — Cardinal Josef Mihalovic, archbishop of Agram;



Jubilee Medal of Francis Joseph I., 1888.

54 mill.; — Portrait-plaquette of the same; 136 mill.; — Oswald Nischelwitzer; 35 mill.; — Theodor Ritter von Oppolzer, astronomer; 65 mill.; — Memorial Jeton of the same; 35 mill.; — Czar

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Alexander III. of Russia; the Russian fleet; 56 mill.; — Portrait-plaquette of the same; 146 mill.; — Grand Duke George of Russia; numismatic souvenir; 35 mill.; — Friedrich Engelhard Schreiber, mining director at Joachimsthal; 50 mill; — Portrait-plaquette of the same; 136 mill.; — Theodor von Sickel, historian; 58 and 59 mill.; also a cast plaquette of the same; — 1888. Prince Regent Luitpold of Bavaria; Portrait-plaquette, 150 mill.; — Bulgarian Officers' Medal, with bust of Prince Ferdinand; 22 mill.; — Bulgarian State Prize Medal for Arts and Sciences; — Jos. Alex. Freiherr von Helfert, historian; 50 mill.; — Portrait-plaquette of the same; 140 mill; — Prize medal of the Arts Exhibitions at Munich; 2 var.; 46 mill.; also one of 1892 in gold; — Portrait-plaquette of Prince Regent Luitpold of Bavaria; 146 mill; — N. Mumm von Schwarzenstein, a Frankfort merchant; 80 mill.; — Friedrich Freiherr von Schmidt, architect in Vienna; 58 mill.; — Portrait-plaquette of the same; 150 mill.; — Emil Seybel, uniface; 26 mill.; — Franz Smolka; 64 mill; — Portrait-plaquette of the same; — 40th Anniversary of Francis Joseph I.'s reign (℞ by Tautenhayn); 62 mill.; — Austrian Touring-Club of Vienna (℞ by A. Neudeck); 36 mill.; — Vienna 'Künstlerhaus'; Prize medal of the Jubilee Exhibition; 36 mill.; — Another, in gold (20 Frcs); 22 mill.; — Medal issued by the Vienna Numismatic Society in honour of the Emperor's Jubilee (℞ by Rud. Neuberger); 43 × 43 mill.; — Inauguration of the Maria Theresia Monument; 64 mill.; — Portrait-plaquette of the Empress Elizabeth; 160 mill.; — Vienna Numismatic Society; Maria Theresia Exhibition; medal in form of a Thaler; 41 mill.; — 1889. Wilhelm Freiherr von Bleichröder; Jeton, 19 mill.; — Bulgarian Military medal, with bust of Prince Ferdinand; 26 mill.; — Portrait-plaquette of Prince Ferdinand of Bulgaria; 140 mill.; — Wilhelm Freiherr von Dewez, Austrian postmaster-general; 58 × 58 mill.; — Gottfried Keller, poet and philosopher; ℞ Orpheus and lion; 70 mill.; — Obv. and ℞ of last medal issued as Plaquettes; 126 mill.; — Prize-medal of the Academy of Music at Lemberg; 56 mill.; — Hermann Levy, musician of Munich; Portrait-plaquette, 117 × 65 mill.; — Felix Mottl, musician; Portrait-plaquette, 117 × 65 mill.; — King Charles and Queen Olga of Württemberg; 25 years' Jubilee of Reign; 65 mill.; — Portrait-plaquette of King Charles of Württemberg; 145 mill.; — Unveiling of the Grillparzer Monument at Vienna; 56 mill.; — Portrait-plaquettes of the same; 92 and 120 mill.; — 1890. Prize medal for Music (of Galicia); 56 mill.; — Bohemian Horticultural Society medal; 51 mill.; — Erection of a Monument at Arad to the memory of the soldiers who fell in 1849; 56 mill.; — Alfred von Arneth, historian; 58 mill.; — Karl Adolf Bachofen von Echt; oval cast medal; 65 × 51 mill.; — Silver Wedding of Karl Adolf and

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Albertine Bachofen von Echt; a variety of the medal of 1884; 50 mill.; — 50 years' Jubilee of the Budapest Academy of Music; 64 mill.; — Obv. and Rv. of last issued as Plaquettes; 146 mill.; — Marriage medal of Archduke Franz Salvator and Archduchess Marie Valerie; 44 and 45 mill.; — Portrait-plaquette with their conjoined busts; 150 mill.; — Eduard Forchheimer, numismatist; medal dedicated by his children on his 70th Birthday; 42 mill.; — Portrait-plaquette of the same; 142 mill.; — Penzing Gymnastic Club (Rv. by J. Schwerdtner); 51 mill.; — Anton Ritter von Schmerling, 25 years' Jubilee as Curator of the Theresianum; 66 mill.; — Otto Scybel, Portrait-plaquette; 120 mill.; — Ignaz Weifert, manufacturer of Pancsova; 56 mill.; — Portrait-plaquette of the same; 136 mill.; — Vienna Society of Artists, "Gschnasfest"; with bust of Eugen Felix, painter; 65 × 51 mill.; — Fourth German Choral Festival at Vienna (Rv. by J. Schwerdtner); 60 and 35 mill.; — Another variety; (Rv. by Schwerdtner); 51 mill.; — 1891. Eduard Albert, surgeon; 56 and 62 mill.; — Portrait-plaquette of the same; 140 mill.; — Christmas 'Klippe' of Karl Adolf and Albertine Bachofen von Echt; 32 — 32 mill.; — Heinrich Cubasch, uniface; 30 mill.; — Portrait-plaquette of the same; 132 mill.; — Albert Grunow, director of the Berndorf Metal works; 44 mill.; — Portrait-plaquette of the same; 132 mill.; — Austrian currency of the Krone unit; — Portrait-plaquette of Emperor Francis Joseph I.; 160 mill.; — A. Portois and A. Fix; 30 × 30, and 32 × 32 mill.; — 25 years' Jubilee of King Carol of Roumania's reign; 64 mill.; — Portrait-plaquette of the same; 140 mill.; — Ed. von Sigmundt; Jubilee Rifle Meeting at Triest; 35 and 36 mill.; — Portrait-plaquette of Ed. v. Sigmundt; 120 mill.; — Walburga Spöttl, numismatist in Vienna; dedicated by her son on her 80th Birthday; 40 mill.; — Portrait-plaquette of the same; 136 mill.; — Vienna Artists' Society, "Gschnasfest"; 57 and 69 mill.; — Unveiling of the Radetzky Monument at Vienna; 60 mill.; — Obv. and Rv. issued separately as Plaquettes; 165 mill.; — Wilhelm Jahn, director of the Vienna Opera; Portrait-plaquette, 130 × 70 mill.; also as medallion, 130 mill.; — 1892. Prince Ferdinand of Bulgaria, gold and silver currency; — Unveiling of the Alfred Krupp Monument at Essen; 42 mill.; — Obv. and Rv. issued as Plaquettes, 140 mill.; — F. A. Flückiger, chemist at Bern; 46 mill.; — Theodor Gomperz, historian; 46 mill; — Franz Ritter von Hauer, president of the Vienna Geographical Society; 58 and 59 mill.; — Therese Kuffner; Portrait-plaquette, 140 mill.; — Adolf Mayer (Gedanensis), numismatist; oval cast Portrait-medallion; 70 × 56 mill.; — Portrait-plaquette of the same; 136 mill.; — Josef Mayr, jeweller at Vienna; 65 mill.; — Portrait-plaquette of the same; 140 mill.; — Josef Werndl, Jubilee medal; 65 mill.; — Obv. and

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℞ issued separately as Plaquettes; 140 mill; — Vienna 'Künstlerhaus', "Gross-Peking"; 45 mill.; — Prize medal of the 7th Viennese Ornithological Show; 37 mill.; — Portrait-plaquette of A. Bachofen v. Echt; 136 mill.; — Jubilee Rifle Meeting at Wiener-Neustadt; 34 × 34 mill.; — 1893. Karl Nepomuk and Wilhelmine Bachofen; 62 mill.; — Obv. and ℞ issued separately as Plaquettes; 140 mill.; — August and Helene Bachofen v. Echt, Marriage medal; 44 × 35 mill.; — Obv. and ℞ issued separately as Plaquettes; 120 × 54 mill.; — Johannes Brahms, composer; 58 mill.; — Portrait-plaquette of the same; 136, and 151 mill.; — Golden Wedding of Moriz and Louise Calberla of Dresden; 38 × 42 mill.; — Portrait-plaquette of the same; 114 × 126 mill.; — Anna von Ernst, on her Silver Wedding; 40 × 30 mill.; — Portrait-plaquette of the same; 130 × 54 mill.; — Archduke Ferdinand of Tuscany; Prize medal for Photography; 51 mill.; — Karl Kellermann, chaser; Portrait-plaquette, 136 mill.; — Medals with the Emperor's motto: VIRIBVS VNITIS; 2 var.; 40, and 32 mill.; — 26 years' Jubilee of the Ottakring Fire Brigade; 33 × 33 mill.; — Prize medal of the Reichenberg Chamber of Commerce and Industries; 65 mill.; — Marriage medal of Crown Prince Ferdinand of Roumania with Princess Mary; 60 mill.; — Portrait-plaquette



5 Leba of Bulgaria, 1894.

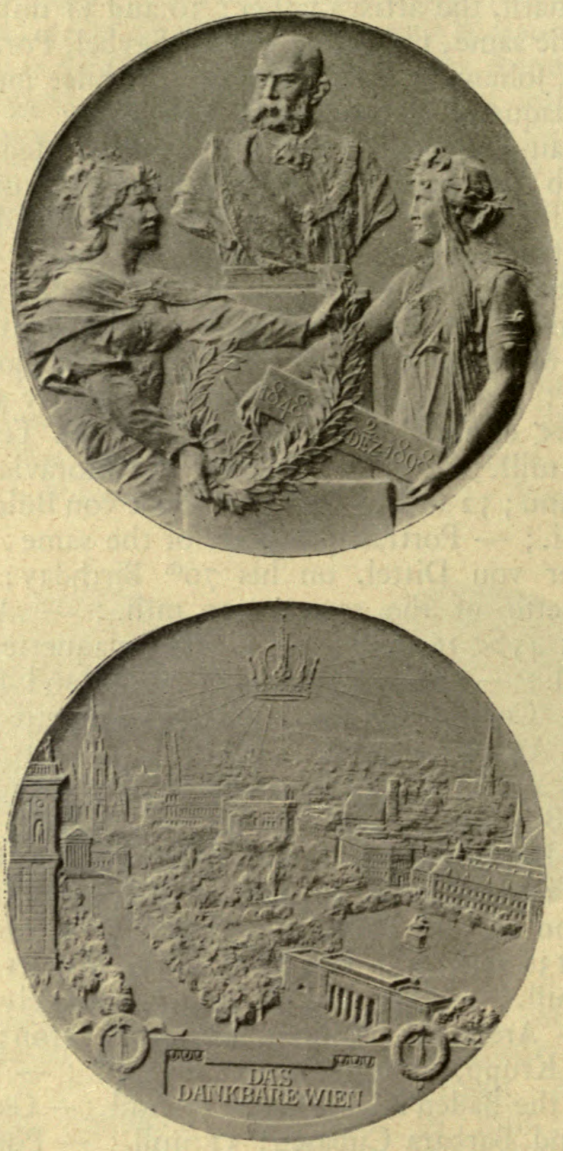
of Crown Prince Ferdinand; 150 mill.; — Military medal of King Alexander of Servia; — Vienna 'Künstlerhaus', Prince Gschnas; 37 × 37 mill.; — Austro-German Alpine Club; 34 mill.; — Karl Radnitzky, medallist; 30 mill.; — Portrait-plaquette of the same; 125 mill.; — 1894. Prince Ferdinand of Bulgaria; gold and silver currency (5 Leba *illustrated*); — Marriage medal of Prince Ferdinand of Bulgaria; 60 mill.; — Birth of the Heir-apparent (2 sizes); — Karl Ritter von Ernst; Dedication medal of the Vienna Numismatic Society; 39 × 30; and 40 × 30 mill.; — Francis Joseph I., Jubilee of the 8th Artillery Regiment

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in Prague; 39 mill.; — Oskar Klinger, manufacturer at Neustadl; 42 × 34 mill.; — Portrait-plaquette of the same; 130 × 56 mill.; — Oskar Klinger and consort; Portrait-plaquette, 130 × 56 mill.; — Johann Jakob and Stephan Kuffner; 25 × 25 mill.; — Peter Rosegger, popular poet; 51 mill.; — Portrait-plaquette of the same; 130 mill.; — King Carol of Roumania, silver currency; — J. Michael Scharff, the artist's father; 30 and 31 mill.; — Portrait-plaquette of the same, 130 mill.; — Paul Seybel, Portrait-plaquette; 126 mill.; — Johann Strauss, composer; Jubilee medal; 59 mill.; — Portrait-plaquette of the same; 142 mill.; — Dr. Jur. Max Strauss, Portrait-plaquette; 130 mill.; — Prize Medal of the Viennese Art Club; 74 mill.; — Jubilee Exhibition of the Viennese Ornithological Club; 37 mill., and other varieties dated 1894 and 1897; — Portrait-medallion of Virchhof; 95 mill.; — 1895. Adolf Count Podstatzky-Liechtenstein, on his 90th Birthday; 49 mill.; — Presentation-medal of Karl Adolf Bachofen von Echt to his friends; 36 mill.; — Marriage of Adolf and Amalie Bachofen von Echt; 44 × 35 mill.; — Obv. and Rv. issued separately as Portrait-plaquettes, 136 × 60 mill.; — Prize medal of the Technical School of Baden: 35 mill.; — Prize medals of the Moravian Agricultural Society at Brünn; 52 and 36 mill.; — Hans von Bülow, composer; 56 and 58 mill.; — Portrait-plaquette of the same; 126 mill.; — Leopold Ritter von Dittel, on his 70th Birthday; 58 mill.; — Portrait-plaquette of the same; 130 mill.; — Anton Dreher, manufacturer; 45 × 36 mill.; — Portrait-plaquette of the same; 140 × 60 mill.; — Silver Wedding of Anton and Käthe Dreher; 65 mill.; — Conjoined busts, Portrait-plaquette of the same; 145 mill.; — Archduke Eugen; 41 mill.; — Portrait-plaquette of the same; 145 mill.; — Theodor Kohn, archbishop of Olmütz; 56 mill.; — Building of a Bridge on the Danube, with bust of King Carol of Roumania; 70 mill.; — Saxon State Prize for Arts; 56 mill.; — Franz Smolka; 64, and 65 mill.; — Moriz Weiss von Wellenstein, on his 70th Birthday; 58 mill.; — Portrait-plaquette of the same, 130 mill.; — Unveiling of the Mozart Monument at Vienna; 56 mill.; — Obv. and Rv. issued separately as Plaquettes, 150 mill.; — Archduke William, Memorial Jeton; 30 mill.; — 1896. Arthur Krupp, hunting jeton; 30 mill.; — Championship Prize medal of the Baden Racing Club; 60 mill.; — Golden Wedding of Heinrich and Barbara Cubasch; 31 mill.; — Portrait-plaquette of Frau Cubasch, 126 mill.; — Drasche Ritter von Wartinberg, physician in ordinary to the Emperor, 58 mill.; — Prize medal of the Dresden Fine Arts Society; 55 mill.; — Franz Frimmel von Traisenau, of Frankfort, on his 80th Birthday: Portrait-plaquette, 117 × 90 mill.; — Wilhelm Ritter von Hartel, historian; 58 mill.; — Portrait-plaquette of the same; 136 mill.; — Professor Rüppel

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at Frankfort-on-M.; Prize medals, 55, and 56 mill.; — Vienna Society of Artists, 37 × 37 mill.; — Josef Wünsche, manufacturer, 42 × 33 mill.; — Portrait-plaquette of the same; 140 × 58 mill., — 1897. Samuel Avery; 64 mill.; — Moritz Ritter von Borkenau, 64, and 65 mill.; — Portrait-plaquette of the same; 126 × 64 mill.;

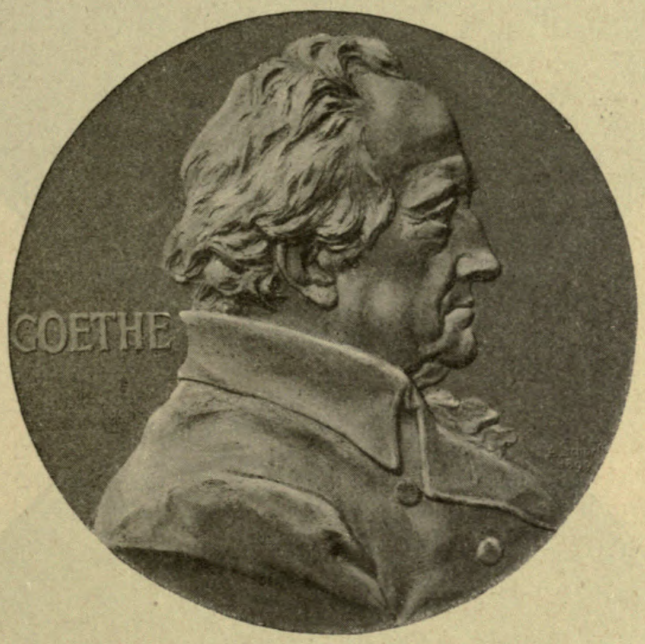


Jubilee Medal of Francis Joseph I., 1898.

— Count Folliot de Crenneville; 75 mill.; — Hann, director of the Central Meteorological Institute; 56, and 59 ½ mill.; — Marie Krupp; religious medal; 29 mill.; — Dr and Mrs. Wilhelm Mautner Ritter von Mautstein; Portrait-plaquette, 142 mill.; —

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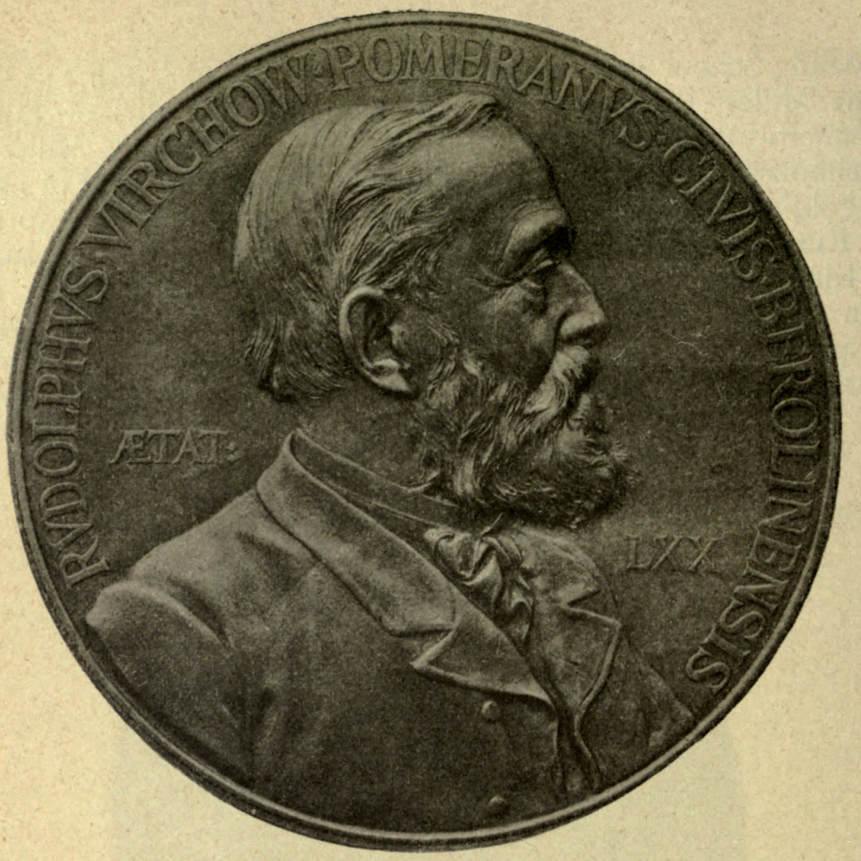
Mödling School Prize medal (2 var.; 35, and 37 ½ mill.); — Vincenz Miller, Ritter von and zu Aichholz; 50 mill.; — Portrait-plaquette of the same; 120×60 mill.; — Sophie Miller von Aichholz; Portrait-plaquette, 120×60 mill.; — Medal of honour in gold and enamel of the Munich Arts Exhibition; 50×50 mill.; — King Alexander of Servia, silver currency; — Portrait-plaquette of King Alexander of Servia; 150 mill.; — Alexander Szilagy, librarian to the Budapest University (2 var.; 58 mill.); — Portrait-plaquette of the same; 126 mill.; — White, school teacher in New York; 64 and 65 mill.; — Viennese Artists' Society; 39×39 mill.; — 1898. Royal Hungarian Academy of Sciences at Budapest;

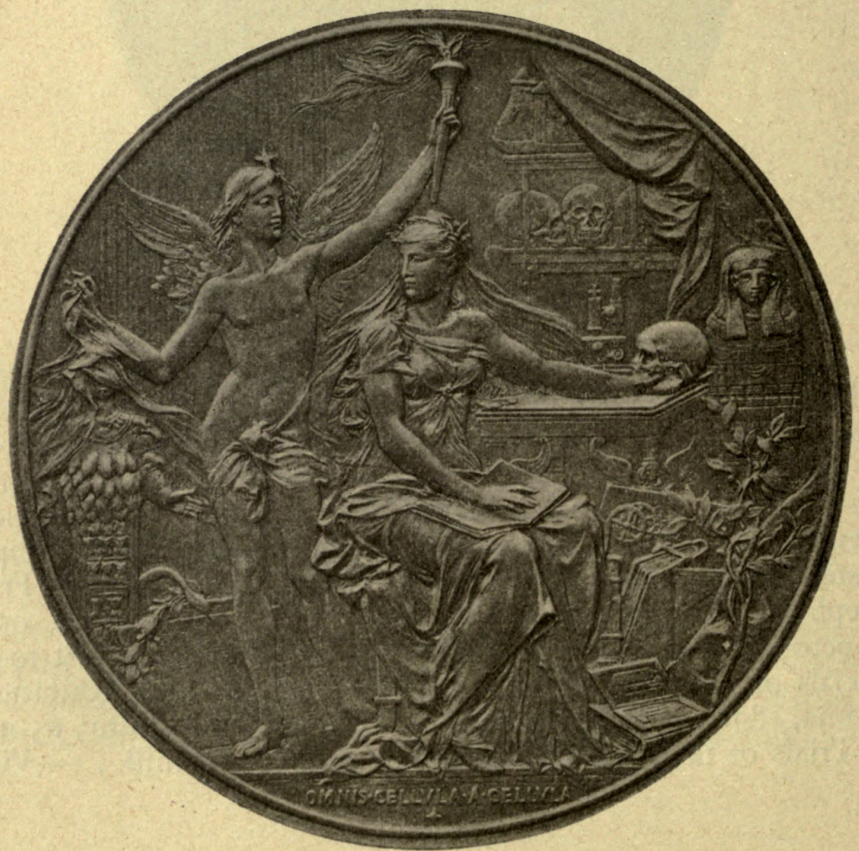


Goethe Memorial Medal (obv.)

72 mil.; — Ferdinand Dehm and Franz Olbricht, Viennese architects; 28×28 mill.; — Obv. and Rv. issued separately as Plaquettes; 117×117 mill.; — Egger von Möllwald, director of the Theresianum; 48 mill.; — Portrait-plaquette of the same; 117 mill.; — Memorial medal of Albert Ritter von Erbstein, of Dresden; 56 mill.; — Count Kalman Hunyadi de Kéthely, Imperial master of ceremonies (3 var.; 60, 50, and 32 mill.); — Francis Joseph I., Hunting medal; 37×37 mill.; — Another, on the Emperor's Visit to Berndorf; 26 mill.; — Medal of Merit to State officials of 40 years' service; 35 mill,; — Jubilee Exhibition at Vienna, 1898; — Prize medal of the Board of Agriculture; 65 mill.; — Trials of the steamship Karl VI. at Pola; 56 mill.; — Vienna

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Prof. Rudolf Virchow.

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'Künstlerhaus', Prize medal for Cycling; 23 mill.; — Medal issued by the city of Vienna to commemorate the Emperor's 50 years' Jubilee; 60 mill.; — Medal of the First Austrian Savings Bank, issued to commemorate the Emperor's Jubilee; 58 mill.; — Vienna 'Künstlerhaus', Jubilee Exhibition (2 var.; 44 × 35, and 23 × 17 mill.); — Jubilee Rifle Meeting at Vienna (5 var.; 26 mill., and 37 mill.); — Jubilee Medal issued by the Vienna Numismatic Society; 33 and 38 ½ mill.; — 1899. Hungarian Society of Architects and Engineers at Budapest; 56 mill.; — Anton Dreher, on his 50th Birthday; 27 mill.; — Dr Raimund Grübel, burgomaster of Vienna; 50 and 51 mill.; — Karl Ferdinand Mauthner von Markhof, Memorial medal; 48 × 40 mill., and 44 × 36 mill.; — Unveiling of the Archduke Albrecht Monument; 70 mill.; — Visit of the Emperor to the Vienna Mint; 29 mill.; — Karl Wittgenstein, on his Silver Wedding; 68 mill.; — Gold medal as pendant to the Rector's chain of Lemberg University; — Johann Medinger; 45 × 34 mill.; — Dr Josephus Weinlechner; 58 mill.; — Anton Waldvogel and Theodor Hämmerle; 45 × 33 mill.; — Szabo; 53 mill.; — Jubilee of the Linz Savings Bank; 60 mill.; — Dr Ludwig Ritter von Gutmann; 43 × 45 mill.; — Carl Rimböck, silver cast Plaquette; 180 × 225 mill.; — Portrait-medal of the same; 90 × 90 mill.; — Goethe; 170 mill.; — Theodor Theyer; Portrait-plaquette, 47 × 35 mill.; — Juliette von Proskowetz, cast medallion, 190 × 140 mill.; — Joh. Gänsefleisch vulgo Gutenberg; 70 mill.; — 1900. President Krüger; 35 mill.; — Joh. Herbeck; 40 mill.; — Racing Club Plaquette; 72 × 50 mill.; — Josef Ritter von Storck, cast Portrait-medallion; 170 mill.; — Another; struck medal; 62 mill.; — George Washington; 70 mill.; — Carl Goldmark; 57 mill.; — J. P. and Therese von Reininghaus; 59 mill.; — H. E. Ignaz von Plener, cast Portrait-medallion; 170 mill.; — H. E. Dumba; Portrait-medallion, cast; 165 × 165 mill; — Another, struck medal; 55 mill.; — Altum; cast medallion for commemoration stone; 300 mill.; — Commemorative Plaquette of a Visit to the Cissa Islands; 43 × 58 mill.; — Memorial medal of Wilhelm Pertsch, 1899; 58 mill.; — Medal of the city of Elberfeld; 60 mill.; — Votive Tablet on the Opening of the Theatre at Berndorf; 700 × 600 mill.; — 1901. Josef Hlávka; 62 mill.; — Uniface cast Commemorative Plaquette of the Lower Austrian Governorship; 163 × 117 mill.; — New year's Plaquette, 1901; 132 × 176 mill.; — J. Asbenasi and wife, on their Silver Wedding; 44 × 45 mill.; — Dr Ludwig von Gutmann; 13 × 19 mill.; — Baron and Baroness Samu Jositza, on their Silver Wedding; 42 × 54 mill.; — Pendant: Female head; ℞ Primula; 39 mill.; — Dr Eschenburg, of Lübeck; cast Portrait-plaquette; 114 × 195 mill.; — 1902. Memorial medal

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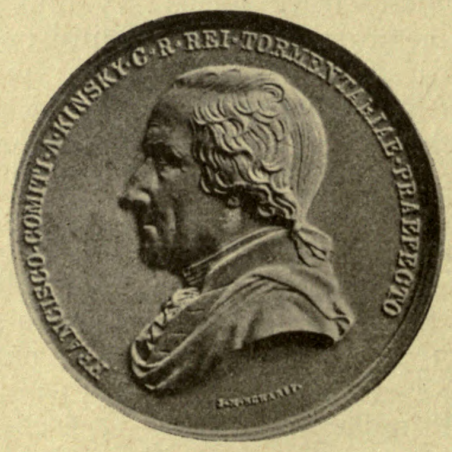
of Raimund Wiesner; 57 mill.; — Commemorative Jeton of the Benefit Festival at Aussee, 16-18. August 1902; 23 × 30 mill.; — Memorial Jeton of Johannes Brahms; 23 mill.; — Professor Joseph Unger; 50 mill.; — Professor Leo Reinisch; 48 mill.; — Centenary of the Neuenkirchen Printing Works; 27 mill., &c.

Bibliography. — A. R. von Loehr, *Wiener Medailleure*, 1899, and *Nachtrag*, 1902. — Dr Carl Domanig, *Anton Scharff, k. u. k. Kammer-Medailleur*, Num. Zeits., 1895. — Blaschek, *Anton Scharff †*, 1903. — *Mittheilungen des Clubs der Münz- und Medaillenfreunde in Wien*, 1890-1904. — *Die Moderne Medaille*, 1900. — Paul Joseph u. Eduard Fellner, *Die Münzen von Frankfurt-am-Main*, 1896. — P. Joseph, *Frankfurter Münzblätter* 1903. — Dr F. P. Weber, *op. cit.* — *Revue belge de numismatique*, 1893, pp. 392, 393, 535. — *Berliner Münzblätter*, 1903, p. 343. — Domanig, *Die Deutsche Medaille*, 1907. — Moyaux, *Les Chemins de fer*, 1905. — *Katalog der Münz- und Medaillen-Stempel- Sammlung des K. K. Hauptmünzamtes*, 1907. — Dr J. H. de Dompierre de Chaufepié, *Médailles et Plaquettes modernes.* — Roger Marx, *Les Médailleurs modernes en France et à l'Etranger.* — *Bulletin et Revue suisses de numismatique.* — *Die Medaillen und Münzen des Gesammthauses Wittelsbach*, Munich, 1901. — *Monatsblatt der numismatischen Gesellschaft in Wien*, 1897. — *Revue française de numismatique*, 1903. — *Monthly Numismatic Circular*, 1058, 2418. — E. Fiala, *Beschreibung der Sammlung böhmischer Münzen und Medaillen des Max-Donebauer*, 1888. — Menadier, *Schaumünzen des Hauses Hohenzollern*, 1901. — Tobler-Meyer, *op. cit.*

SCHARFF, FERDINAND LEOPOLD (*Austr.*). Provisional Administrator of the Prague mint in 1713; Mint-master from 1714 to 1746. His issues are signed **F. S.** or *F.S.* in monogram. Thus signed are: Prague currency in gold, silver and billon of Charles VI. (1714-1740) and Maria Theresia (1740-1746); also Ducats and Thalers of Francis Joseph, count of Schlick, 1716.

Bibliography. — E. Fiala, *op. cit.* — *Mittheil. des Klubs*, &c., 1891, p. 173.

SCHARFF, JOHANN MICHAEL (*Austr.*). Mint-engraver at Vienna, Medallist and Gem-engraver of merit; pupil of Luigi Pichler; and father of Anton Scharff. He was born at Hütteldorf near Vienna



Francis, Count Kinsky, 1840.

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on 11. November 1809, and died in Vienna on 22. May 1855. His family came originally from Germany, but his wife, *née* Sedlak, was a Viennese, although the daughter of a Bohemian.

Joh. M. Scharff was apprenticed at the Vienna Mint Engraving Academy, and as early as 28. June 1832, became a salaried assistant; 8. April 1834 he obtained a special grant of 300 florins; 13. February 1836, a Prize of 225 florins; 30. October 1840, another Prize of 100 Florins for a medal with bust of Archduke Franz Carl; 14. December 1840, a rise of 10 florins monthly. In 1842 the government sent him to Rome for two years to perfect himself in the art. On 31. January he was appointed provisionally Assistant-engraver at the Vienna mint, and on 7. March 1855, this appointment was made permanent.

Most of Scharff's productions concern Viennese events or notabilities: Field Marshal Alfred Prince Windischgrätz, 1854; —



Childrens' Hospital at Vienna, 1847.

Inauguration of the Raab Railway, 1841; — Franz Count Kinsky, 1846 (*illustrated*); — Battle of Temesvar, 1849; — Joseph Count Radetzky, 1850 (2 var.); — Julius Freiherr von Haynau; — Johann Würth, Chief-engraver at the Vienna mint, 1845 (unique); — Inauguration of the Francis I. Monument at Gratz, 1841; — Foundation of the Institute for the Blind at Vienna, with bust on obv. of Archduke Franz Karl; — Foundation of the Carmelite Hospital, Leopoldstadt, Vienna; — Empress Maria Anna of Austria, Foundation of a Childrens' Hospital 1847 (Rℒ. *illustrated*); — Martin Luther, facing portrait (only known by a lead impression); — Frau Sedlack, wax Portrait; — Zeichner, Mint-engraver at Vienna, wax Portrait.

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J. M. Scharff exhibited regularly at the Vienna annual Art Exhibitions, from 1830-1841. In 1830. Wax Portrait; — Theseus, engraved in steel; — 1832. Antique head, in wax; — 1834. Ajax abducting Cassandra, steel matrix; — 1536. Orpheus and Eurydice; — Hagar in the Wilderness; — 1837. Rebecca at the well — 1841. Memorial medal of Ferdinand I.; — Opening of the Institution for the Blind, &c.

The last official work by this engraver was the Wedding Double Gulden of Francis Joseph I., 1854, the dies for which he did not complete.

Scharff was also a clever Gem-engraver. There is a fine Portrait-intaglio of Francis Joseph I. by him, which is preserved in the Vienna Imperial Museum, and Portrait-cameos of Ferdinand I.; — Frau Sedlak; — Count Radetzky, &c.

There is a Portrait-medal of J. M. Scharff by his son Anton, executed in commission for the "Club der Münz und Medaillenfreunde in Wien".

Bibliography. — Josef C. Adam, *Alt-Wiener Medailleure*, Mittheil. der oest. Gesellschaft &c., 1907, 62. — Dr Carl Domanig, *Anton Scharff*, 1895. — Ibid., *Die deutsche Medaille*, 1907; — *Katalog der Münzen -und-Medaillen-Stempel-Sammlung des K. K. Hauptmünzamtes in Wien*, 1906. — *Johann Michael Scharff*, Mitth. des Klubs, &c., 1893, p. 323.

SCHATTAUER, GEORG (*Germ.*). Mint-master at Oettingen, Neuburg, 1674-1688.

SCHATTAUER, JOHANN FRIEDRICH (*Germ.*). Mint-master at Babenhausen, 1676-1677.

SCHAUBACH, KONRAD (*Germ.*). Mint-master at Frankfort, Nördlingen, 1423.

SCHAUBEN. *Vide* **NICOLAUS SCHWABE**. Medallist of the latter end of the sixteenth century and beginning of the seventeenth, at Dresden, *circ.* 1586-1602, and Copenhagen, 1590-1599; Mint-master there, 1602-1628, in which year he was pensioned off. In 1586 he was a pupil of Valentin Maler at Nuremberg. He signed: **N. S.**; — **NIC. SC. F.**; — **NICOLA-SCVAP. FEC.**

SCHAUMBERGER, GOTTLIEB (*Bohem.*). Mint-master at Prague, 1747-1755. He issued currency under Maria Theresia.

SCHAUPP (*Germ.*). Mint-engraver at Biberach, 1730-1757.

SCHAUSS-KEMPFENHAUSEN, Dr EMIL VON (*Germ.*). Born at Munich on 8. February 1833, became Assayer to the Mint there in 1858; appointed second Warden of the Mint in 1867, Mint-master in 1871, Mint-master-general 1879, and in March 1883 Royal Mint-director; died on 29. November 1900 at Munich.

SCHEBORN. *Vide* **SCHEEBORN** *infra*.

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SCHEDEL, ERHARD (*Germ.*). Mint-master at Nuremberg, 1586-1588.

SCHEDEL VON GREIFENSTEIN, ZACHARIAS (*Austr.*). Mint-master-general to the Counts of Schlick, 1631.

SCHEDLICH, ANDREAS (*Austr.*). Mint-engraver at Joachimsthal, *circ.* 1613. He was a member of a well-to-do family of Joachimsthal, and probably a son of Bartel Schedlich, who died in 1570. In 1593 the Engraver was appointed a city-counsellor, and became Burgomaster at the beginning of the seventeenth century. His name occurs in the Joachimsthal Mint records in 1613 as Die-cutter of a new issue of Thalers and Raitpfennigs.

BIBLIOGRAPHY. — *Katalog der Münzen- und Medaillen-Stempel-Sammlung des K. K. Hauptmünzamtes in Wien*, IV, 1332.

SCHEEBORN, HANS (*Germ.*). Die-cutter at Breslau, 1656.

SCHEELE, also **SCHELE, ANDREAS** (*Germ.*). Goldsmith, later Mint-master at Hanover, 1666-1674; then conjointly at Hanover and Eimbeck, 1668-1672; and from 1676 Warden to the Ducal mint of Hanover.

SCHEERER, JAKOB (*Germ.*). Issuer of Gulden (Guldenmünzer) at Breslau, 1577. (*Vide* Friedensburg, *Neuere Münzgeschichte Schlesiens.*)

SCHEFFEL, PETER (*Germ.*). Mint-master at Vörde, 1618-1620.

SCHEFFER, ADAM (*Austr.*). Mint-contractor at Brünn, XVIIth century.

SCHEFFER, MATTES (*Austr.*). Seal-engraver of Eger; was working at Nuremberg, 1644. *Vide* **SCHAEFFER.**

SCHEGA, BARTHOLOMAEUS (*Germ.*). A younger brother of F. A. Schega, was living at Vienna in 1749; the celebrated medallist Anton Wideman was taught under him.

SCHEGA, FRANZ ANDREAS (*Germ.*). Engraver and Medallist, born 16. January 1711 at Rudolphwerth (Neustädtel) in Krain, died blind at Munich in 1787. He filled the post of Mint-engraver and Medallist at Munich from 1738, and was appointed Medallist to the Court in 1751, which office he held until 1774.

Schega was self-taught and rose to uncommon ability in his profession. He was apprenticed to an armourer. Hedlinger called him "the first Die-engraver in Europe".

He is the author of a series of Portrait-medals of Bavarian rulers: 1. Otto III.; — 2. Ludwig V.; — 3. Otto IV.; — 4. Ludwig VI.; — 5. Ludwig IV.; — 6. Stephan II.; — 7. Johann II.; — 8. Ernst I.; — 9. Albert III.; — 10. Albert IV.; — 11. Wilhelm IV.; — 12. Albert V.; — 13. Wilhelm V.; — 14. Maximilian I.; — 15. Ferdinand Maria; — 16. Maximilian II.; — 17. Charles VII.

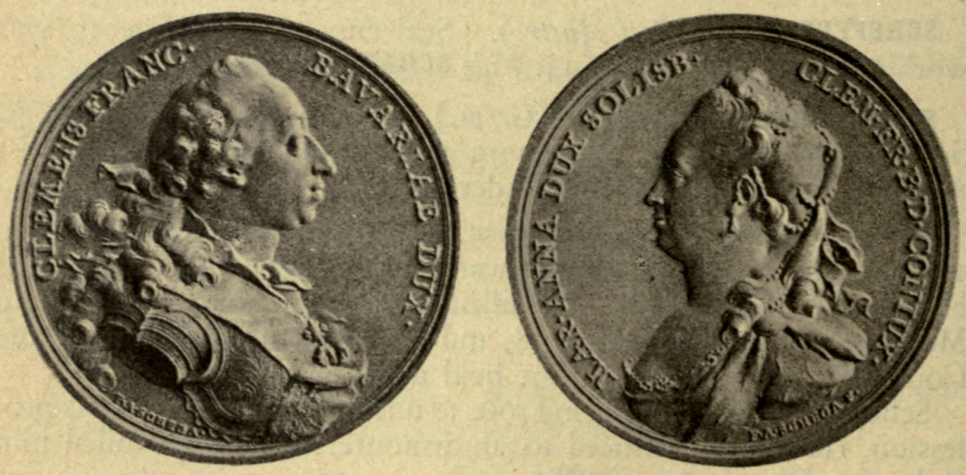
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His other best known medals are: Charles Albert, Elector, 1739; — His Election as Emperor at Frankfort-on-Main 1742 (9 var.); — Portrait-medallion of Charles VII. and Empress Maria Amelia, 1742; — Charles VII. and consort, 1742 (Rv. by I. M. Bückle); — Maria Anna Karolina, consort of Prince Ferdinand Maria, 1750 (2 var.; signed: **SCHEGA F.** and **F. A. S.**); — Clemenz Franz de



Self Portrait of F. A. Schega.

Paula, and consort, undated (*illustrated*); — Clemenz Franz received a member of the Arcadian Society, 1755; — His appointment as Grand Master of the Order of St. Michael, 1764; — Clemenz August elected Grand Master of the Teutonic Order, 1750;



Clemenz Franz de Paula and consort.

— Prince Johann Theodor, bishop of Freising, made a cardinal, 1746; — Marriage medal of Prince Frederick Christian of Poland with Princess Maria Antonia of Bavaria, undated; — Marriage medal of Maximilian Joseph III., 1747 (3 var.); — Portrait-medallion of Maximilian Joseph III., Elector of Bavaria, and con-

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sort Maria Anna, undated (1759); — Portrait-medals of the same (*Witt.* 2236-42; 7 var.); — Marriage medal of Maria Josepha, daughter of Charles VII. with the Markgrave Ludwig Georg of Baden-Baden, 1755; — Marriage-medal (by proxy) of Josepha, daughter of Charles Albert, with the Roman King Joseph (later Emperor Joseph II.), 1765 (2 var.); — Self-portrait of the artist (obv. *illustrated*); — *Æ*. Prize-medal, for horse-breeding, 1771 (with bust of Maximilian Joseph III.); — Georg Friedrich Dittmer, 1774; — Maximilian Emmanuel, count Terring, seigneur of Gronsveld, 1768; — Sigmund, count Haimhausen, 1760; — Prize medal 1773, for Agriculture; — Medal on the Building of the Military Hospital at Munich, 1775; — Francisca Christina, countess Palatine of the Rhine, on her Jubilee as Abbess of Thorn, 1767; — Memorial medal of Charles VII., 1745; — Maximilian Emanuel, count von Törring-Jettenbach, Lord of Gronsveld, 1768; — Military Hospital, Munich (1775); — Marriage medal of Ferdinand Maria with the Duchess Palatine Maria Anna Karolina, 1750, etc.

Among Schega's coin-dies I may mention: Charles Albert, *Æ*. Ducat, 1737; — *Æ*. Thaler, 1738, 1739; — 1½ Schauthaler, 1739; — Vicariatsthaler, 1740 (signed: **F. S. A.**); — Another, of Charles Albert and Charles Philip, count Palatine, 1740 (varieties); — Half Vicariatsthaler, 1740, and possibly also the Vicariats Sechser and Groschen of same date; — Schauthaler, and Half on the Marriage of Maximilian Joseph III. with Maria Anna of Saxe-Poland, 1747, etc.

Schega's signature occurs under the following forms: **F. A. SCHEGA F.**; — **SCHEGA F.**; — **F. A. S.**; — **FR. AND. SCHEGA**; — **F. A. SCHEGA.**

BIBLIOGRAPHY. — Bolzenthal, *op.cit.* — *Die Medaillen und Münzen des Gesammthauses Wittelsbach*, 1901. — Ammon, *op. cit.* — I. V. Kull, *op. cit.* — Domanig, *op. cit.* — *Reimmann Sale Catalogue*, 1892. — Dr Habich, *Mittheilungen der Bayerischen Numismatischen Gesellschaft.* — J. P. Beierlein, *Nachrichten über Fr. A. Schega*, IX. Band des Oberbayer-Arch. — Domanig, *Die Deutsche Medaille*, 1907. — Jos. Hamburger, *Münzen- und Medaillen- Sammlung des Herrn Dr Antoine-Feill, Hamburg*, 1908. — *Médailles de Marie-Thérèse.* — *Catalogus der Nederlandsche etc. Gedenkpenningen*, 1906. — P. Joseph u. Ed. Fellner, *Die Münzen von Frankfurt-am-Main*, 1896.

SCHEIBELHOFER, VEIT (*Bohem.*). Mint-master at Krummau (Bohemia), 1651-1658. He signed **VFS, VS.** He coined money for Johann Christian and Johann Seifried, Princes of Eggenberg: Klippe Thalers, Thalers, Half, and Quarter Thalers.

SCHEID, G. A. (*Austr.*). Die-sinker of Vienna. The initials **G. A. S.** occur on a Jubilee medal of Meran in Tyrol as health-resort, 1886; also on a medal of the Swiss National Exhibition at Zurich, 1883.

SCHEID, PHILIPP (*Germ.*). Mint-warden at Frankfort-on-M., 1636.

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SCHEL, D. I. (*Brit.*). According to Zani, an English Medallist, who worked at the end of the seventeenth century, 1692-1694. His only signed medals are one of William III., commemorating the Battle of La Hogue; obv. Bust of William III.; R/. Naval action (*Med. Illus.*, II, $\frac{60}{260}$; *Van Loon*, IV, 102) and two others of Joseph Clemens, duke of Bavaria, as bishop of Liège, undated. These medals are variously signed: **D. I. SCHEL**; — **D. I. S. F.**; — **D. I. SCHEL FECIT**; — **SCHEL F.**

BIBLIOGRAPHY. — *Medallic Illustrations*, etc. — *Catalogus der Nederlandsche, etc. Gedenkpenningen.* — Dr Habich, *Münzen und Medaillen des Gesammthauses Wittelsbach.*

SCHEMMEL, PAUL (*Germ.*). A native of Würzburg, Mint-engraver at Augsburg, 1570. Although he was a clever Modeller in wax and Sculptor, his coin-dies do not show him to have been more than an ordinary mechanical workman in the medallic art. *Vide* Bolzenthal, p. 178.

SCHENEBERG, LEONHARD (*Swiss*). Mint-engraver at Basle, 1565. He was entrusted with work for the mint at Mühlau near Hall in Tyrol.

SCHENK, A. (*Swiss*). Medallist of the first quarter of the nineteenth century, by whom are several medals: Prize medal of the Society of Agriculture and Viticulture of Vevey (signed: **SCHENK**); 47 mill.; — Prize medal of the Society of Public Utility of canton Vaud; — Prize medal of the Academy of Berne (granted to Carl Fueter); — Scholastic medals of Vevey, Lucerne, Aarau, canton Aargau (3 var.; signed: **A. SCHENK F.**) and Basle (after Samson's design); — Prize medal of Berne, undated (dedicated to I. F. Boehmer); — Prize Medal of the Bernese Society of Agriculture and Fine Arts, etc.

H. Bovy's commemorative medal of the "Fête des Vignerons" at Vevey, 1890, was executed after Schenk's model.

BIBLIOGRAPHY. — Ch. F. Trachsel, *A. Schenk*, Revue belge de numismatique, 1894. — *Revue suisse de numismatique*, 1892, p. 186. — Tobler-Meyer, *op. cit.*

SCHENKEISEN, MARTIN (*Germ.*). Mint-master at Friedberg i. d. Wetterau, 1617.

SCHEPP, GEORG LUDWIG (*Germ.*). Mint-engraver at Cassel, 1751-1764. Ammon states that his signature **S** occurs on Thalers of Hesse-Cassel of 1754, 1763, etc. *Vide* Madai Thaler Cabinet, nos 3744, 3747, 5293.

SCHEPP, IOHANN CHRISTOPH (*Germ.*). Mint-engraver at Diez, Cassel, and Hanau, 1749-1770.

SCHEPP, JOHANN HEINRICH (*Germ.*). A native of Nassau-Diez;

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Court-and Mint-engraver at Cassel, 1750-1760, then Medallist at Frankfort-on-M., where he died in 1773.

He is the author of the following medals: Second Jubilee of the Relief of Flushing, 1772; — Prize medal of the Amsterdam Agricultural Society, 1776 (signed: I. H. SCHEPP F.); — Medal of the "Oeconomischen Tak"; — Prize Medal of the Society *Studium Scientiarum Genitrix*, 1780 (signed: I: HEND. SCHEPP F.); — Military Reward for the action off the Doggerbank, 1781; — Loyalty of the towns of Harlingen, Stavoren and Workum to the Prince of Orange, 1783; — Memorial medal of the Court-minister J. Royer of the Hague, 1783; — Presentation medal of the Dutch East India Co. to the French Vice-Admiral P. A. de Suffren, 1784; — Prize-medal of William V., 1785; — Prince William V. and his two sons, 1786; — Princess Wilhelmina of Orange and her daughter, 1786 (signed: S); — Prince William V.'s installation as Stadholder, 1787; — The Duke of Brunswick as Commander of the Prussian army, 1787; — The Duke of Brunswick and his chief officers, 1787; — The Stadholder's family, with busts of the Prince, Princess and their children, 1787; — Portrait-badge of William V. (sev. var., signed: S); — Prince William V. and consort (several varieties); — Restoration of Peace in the Netherlands on the conclusion of the Act of Guarantee between the various provinces, 1788; — Preservation of the unity and common weal in Guelders, 1788; — Memorial medal of Petrus Camper, professor of anatomy and surgery, at Leyden, 1789; — Prize medal of the Agricultural Society of Amsterdam, founded in 1776, and extended in 1789; — Prize medal of the Society for the promotion of Surgery at Amsterdam, 1790; — Prize medal of the Society for the reclaiming of Drunkards, 1790; — Foiled Attempt by the Patriots against Soestdjik, 1787; medal presented to the officers Erpel and Seyffardt of the Hesse-Darmstadt regiment; oval, 43 × 51 mill. (a specimen in the Bruce-Cartwright Sale, London, 1907, lot 962, realized £ 3).

Schepp was a noted Gem-engraver. His Portrait-intagli of Prince William V. of Orange-Nassau, of Princess Sophia Wilhelmina, etc., preserved at The Hague Museum, show very commendable work.

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SCHERER, JAKOB (*Austr.*). Mint-engraver at Vienna, *circ.* 1578-1588. He was a pupil of Abondio. Amongst his works is the reverse of a medal of Hugo Blotius, 1593 (signed: SF), and he also cut dies for the Thaler of Bartholomäus Albrecht.

BIBLIOGRAPHY. — Oesterreicher, *loc. cit.*

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SCHERFF VON "REYSS", STEPHAN (*Germ.*). Mint-master at Frankfort-on-Main, Basle, Nördlingen, 1427-1438.

SCHERL, ERHARD (*Germ.*). Mint-master at Ratisbon 1579, Nuremberg 1585; Bavarian district Warden, 1586-1598 (*Vide* Gebert, *Geschichte der Münzstätte Nürnberg*, pp. 62, 63).

SCHEU (SCHEUBE), GEORG (*Germ.*). Mint-master at Kulmbach, 1621-1623.

SCHEUFEL. *Vide* **SCHAEUFEL, SCHEIFFEL, SCHEIFEL.**

SCHEURER, HEINRICH (*Germ.*). Goldsmith and Medallist of Bamberg, 1610. His name is mentioned by Erman in conjunction with those of Heinrich Knopf (*q. v.*) and Barthol. Holstein (*q. v.*) as the makers of a Portrait-medal of Johann Gottfried von Aschhausen, bishop of Bamberg.

SCHEYBRL, HANS (*Germ.*). Die-cutter at the Mint of Landshut, 1458.

SCHIELLE (or **SCHILLE), TOBIAS** (*Bohem.*). Die-cutter at the Mint of Prague, *circ.* 1670-1672. He was also a Gem-engraver, and cut armorial bearings. His name occurs in Prague mint documents, as having engraved dies for Groschen, Portugalöser, etc. He also worked for the Kuttenberg mint.

SCHIEMANN, JOHANN HEINRICH (*Germ.*). Mint-master assistant at Königsberg, 1780; Comptroller, 1785; Cashier, 1790; then Mint-master, 1795, as successor of Gösche, until 1802, when the mint was closed. In 1812 he was appointed Mint-master at Breslau, and entered into office, April 1813. On the second transfer of the Breslau mint to Glatz, he acted at the latter mint in the same capacity, but he was dismissed from his post at the end of the same year for negligence. In 1815 he was chief book-keeper at the Berlin mint, and in 1823 was promoted Mint-master there. He died on 29. February 1827.

BIBLIOGRAPHY. — Dr Emil Bahrfeldt, *Die Münzen- und Medaillen-Sammlung in der Marienburg*, Danzig, 1906; III, 87. — *Berliner Münzblätter*, 1899, p. 2733. — Friedensburg, *op. cit.*

SCHIEP, WILHELM FRIEDRICH (*Austr.*). Assistant Mint-engraver at Vienna, 1893-1896.

SCHIEPPATI, LUIGI (*Ital.*). Mint-engraver and Medallist at Milan, after the Restoration of the Austrian rule in Lombardy, 1815. In conjunction with L. Cossa, Francesco Broggi, D. Canzani and others, he is responsible for the currency of that period. (Gnecchi, *Le Monete di Milano*, Int. LXIV.)

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A medal, signed **SCHIEPPATI** occurs in the Stroehlin Catalogue (Part III, lot 5667). It commemorates the Internment of the Army of Bourbaki in Switzerland 1871, and was dedicated to the Swiss Republic by the two departments of Savoy.

SCHILD, CHARLOTTE REBECCA. *Vide* **DAMISET.** Daughter and pupil of C. L. Schild, born in 1734 at Frankfort-on-M., settled at Hanau in 1756, and died in Paris.

SCHILD, CHRISTIAN LEBRECHT (*Germ.*). Medallist, Gem- and Coin-engraver, born in 1711 at Harburg, S.-N.; was employed at the Mint of Frankfort-on-M. *circ.* 1742, and died at Sachsenhausen, 3. October 1751. He was a Jew by birth, but adopted the Protestant faith in 1731, and settled at Frankfort in 1733.

Among his works I have noted: Allegorical medal, undated, of Frankfort-on-M. (*Münzen von F.*, 706); — Election of Charles VII., 1742; Quadruple and Double Ducats (*M. v. F.*, 736-740); — Medal on the Election of the Emperor, 1741 (*M. v. F.*, 1812); — Frankfort-on-M., Ducat, 1749, etc. The Proclamation coins of Charles VII., 1742, of which many varieties exist, appear to be the most common of Schild's productions. He also cut seals for the Elector of Bavaria, and the Emperors Charles VII. and Francis I.

This Engraver's medals are indifferently signed: **S.**; — **C. S.**; — **C. L. S.**

Bibliography. — Joseph u. Fellner, *Die Münzen von Frankfurt-am-Main*, 1896. — Habich, *Die Medaillen und Münzen des Gesamthauses Wittelsbach*, 1901. — Singer, *Allgemeines Künstler-Lexikon*, Frankfurt-a-M., 1901.

SCHILD, JOHANN ERICH (*Germ.*). Mint-master at Hanover, 1678-1695 and after. His initials **I. E. S.** occur on Gulden of Ernest Augustus of 1680 and 1683, and he also issued a copper-jeton of himself, which has now become very rare.

Bibliography. — Wolff, *Die Münze zu Hanover*, Bl. für Münzfreunde, 1879, p. 653.

SCHILDKNECHT, ADOLPHE (*Germ.*). Contemporary Sculptor, and Gem-engraver, residing at Paris, pupil of Barbet, Roty, and Hiolin. At the Paris Salon of 1902 he exhibited a cameo portrait of Mme X***, and in 1903 another, child's portrait, in onyx.

SCHILDTPERGER, CHRISTOPH (*Austr.*). Mint-master at Salzburg, 1585-1586.

SCHILLER, ADAM (*Germ.*). Master Locksmith at the Mint of Rostock, 1825-1842, whose initials **A. S.** occur on the coinage.

SCHILLING, GEORG (*Germ.*). Contractor of the Mint of Breslau, 1629.

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SCHILLING, ERDMANN FRIEDRICH (*Germ.*). Administrator of the Mint at Bayreuth, 1764, in conjunction with **CASPAR HEINRICH SCHROEDER**, Mint-director. Their joint initials **S. S.** occur on currency of 1764.

SCHILLING, EMIL (*Germ.*). Medallist at Berlin, *circ.* 1844-1865. I have seen a medal of Bismarck by him, and noticed also: German Industrial Exhibition at Berlin, 1844; — Michael Skjelderup, M.D., 1849; — Industrial Exhibition at Christiania; — Semi-centennial of the Freemasons of the Lodge of the Three Gavels, Halberstadt, 1846 (issued by Loos); — Baron von Nettelbladt, Memorial medal, 1843 (masonic); — Hermann Leopold Ludwig v. Boyen, Prussian minister of war, 1844; — Christening of Princess Amalie Victoria von Ratibor, 1846, &c.

SCHILLING, LORENZ (*Germ.*). Medallist and Coin-engraver, born *circ.* 1575 at Nieder-Wesel, died at Frankfort-on-Main, 19. November 1637. He married on 7. June 1601 Juliane Baumann at Bornheim, and on 11. February 1602 obtained the citizenship of Frankfort, for which he had to pay 3 Gulden. He had six children, two sons and four daughters. As early as 1610 and possibly before that date his services as an Engraver of coin- and seal-dies had been secured by the Frankfort Mint. His name first occurs in *Joseph u. Fellner* as the Engraver of the dies for the Frankfort Double and Single Thalers and Half Thalers of 1610, as well as of medals of that date. M. Lejeune suggests that all the dies for the larger coinage of that city, from 1610 to 1626, were engraved by Schilling, and especially those issued under the Mint-master Kaspar Ayrer, who was installed in 1618. He did not work only for Frankfort, but also for Erbach, Hanau, Isenburg (1617-18), Friedberg, Stolberg, Mayence, as well as Hesse-Darmstadt, 1623, and Löwenstein-Wertheim. He is even supposed to be the author of the Bremen Thalers of 1624, and Solms Half Thaler, 1623. Among his most interesting coin-dies are the Ducats, Thalers and Half Thalers commemorating the Foundation of the Castle of Aschaffenburg, and the later Thalers, etc. of Mayence, 1627-30.

Schilling's medals, although they do not display very great skill, are nevertheless praiseworthy productions, considering the time of decadence when they were executed. The best known are: Large medal of 1611 struck in honour of the city of the Frankfort Schultheiss Johann von Martorff, the 12 Sheriffs and 3 Syndics (2 or 3 varieties); — Plaquette with view of Frankfort, 1612; — Giessen University medal; — Portrait-medal of Ferdinand II., 1619; — Medallic Thaler, 1625; — Medallic Thaler, 1626, with view of Frankfort; — The so-called "Glückhennen" Medals; — Gustavus Adolphus, Memorial medal (*circ.* 1631); — Undated Medallic Thaler (female

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figure standing on a rock in the sea; two sizes); — 'Christmas' Medals (undated, *circ.* 1618); — The so-called 'Comet' medals, 1618, &c.

Herr Lejeune surmises that the medals commemorating Frankfort's fortitude in the Thirty years' War, and those of the Plague of 1635 and 1636 are most likely by Schilling. He usually signed : **L. S.**; — **LORENTZ SCHILLING F.**; — **L. S.**

The Frankfort Double Thaler of 1610 appears to be one of the earliest productions of the Engraver, and well-known are also his Coronation medals of Matthias II., 1612.

BIBLIOGRAPHY. — Ernst Lejeune, *Lorenz Schilling (Stempelschneider in Frankfurt a. M. 1601-1637) und seine Arbeiten*, 1907. — Nagler, *op. cit.* — Ibid., *Monogrammisten*, V, 152. — Bolzenthal, *op. cit.* — Domanig, *Die Deutsche Medaille*, 1907. — Joseph und Fellner, *op. cit.* — Hildebrand, *op. cit.*

SCHILLINGER, HANS (*Germ.*). Mint-master at Pfreimdt, Nabburg, 1534.

SCHILOW, I. (*Russ.*). Medallist at St. Petersburg, in the first quarter of the nineteenth century.

By him are : Portrait-medallion of Count Alexander Serge Stroganoff (1734-1811), 1808; signed : **I. SCHILOW.**; — Medal of Civil Merit, 1814, &c.

SCHIMMIOS. Two Poniatowski gems are thus signed : Sardonyx, The death of Patroclus; — Cornelian, Idomeneus slaying Othryoneus.

SCHINDEL, ROSINA ELIZABETH (*Germ.*). Medallist of the first half of the eighteenth century, by whom is a Memorial medal of Queen Sophie Charlotte of Prussia, of inferior merit. *Vide* Bolzenthal, p. 254. Ammon gives her signature as **ROSINE ELISAB. SCHINDELIN** *fec.*

SCHINDERL VON IMENDORF, VEIT (*Austr.*). Styrian Mint-master-general, 1629.

SCHINDLER, AL (*Austr.*). Die-sinker and Medallist at Lemberg, by whom are the following medals : Prize medal of the Lemberg Skating Club; — Visit of the Austrian Crown Prince Rudolf to Galicia, 1887; — Jubilee of Printing, 1890, etc.

SCHINKEL, KARL FRIEDRICH (*Germ.*). Architect and Painter, born at Neuruppin, 13. March 1781, died at Berlin, 9. October 1841, one of the foremost German artists of the first half of the nineteenth century, whose works are distributed all over Germany. Bolzenthal draws attention to the influence he exercised on the medallic art, and it is known that he designed the reverse of A. F. König's fine medal of Blücher (*illustrated*, Vol. III, p. 195; also note on p. 196).

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SCHIRMER, CHRISTIAN I (*Germ.*). Mint-engraver at Dantzig, *circ.* 1623; then Mint-warden there, *circ.* 1642-1660, and possibly 1662-1664. (Kirmis, *Handbuch der polnischen Münzkunde*, p. 182, 210). He had two sons: Christian and David.

SCHIRMER, CHRISTIAN II (*Germ.*). Son of the last; Mint-warden at Dantzig from 1660 until his death, in the beginning of 1691.

SCHIRMER, CHRISTIAN III (*Germ.*). Possibly a son of the last; born in 1679; Cashier at the Königsberg (Prussia) mint, 1699-1715; Assistant-warden, 1715-1718; Warden, 1718-1728; Royal silver buyer, 1728-1733; Mint-master, 1733-1743; Mint-master in reserve, 1743-1749; died at Königsberg in 1751.

His initials occur on coins and medals. Among the latter, there is a commemorative piece of the Battle of Dettingen, 1743 (*illustrated* in *Med. Illustr.*, II, p. 577).

SCHIRMER, CHRISTIAN IV (*Germ.*). Mint-master at Königsberg, 1732-1749. Initials on the coins.

SCHIRMER, DAVID (*Germ.*). Son of Christian Schirmer I, was first in Swedish service, then appointed Mint-warden at Königsberg, 1667-1691, and continued in that office after his brother's (Christian II) death.

BIBLIOGRAPHY. — Dr Emil Bahrfeldt, *Die Münzen- und Medaillen-Sammlung in der Marienburg*, Danzig, 1904. — V. Schrötter, *Münzwesen Preussen*.

SCHIRMER, MELCHIOR (*Germ.*) Mint-master at Glatz, 1629.

SCHIRMER (*Germ.*). Mint-master at St. Gall, whose arms occur on coins of 1730, 1732 and 1738 (engraved by G. Reich).

SCHLANBUSCH (*Germ.*). Mint-warden at Zellerfeld, 1672-1676.

SCHLANDBUSCH (*Dan.*). Mining-master, who in 1686 acted as Mint-master at Kongsberg (Jorgensen, p. 23).

SCHLAUBUSCH, HERMANN (*Germ.*). Mint-master at Goslar, 1619-1625. His initials occur on his issues.

SCHLEE, C. (*Swiss*). Sculptor of Berne; died in 1843. His signature occurs on a Portrait-medal of Dr Paul Vital Ignaz Troxler, 1780-1866, professor at the University of Lucerne, and dedicated to him by his pupils in 1825. (Ad. Inwyler, *Zur Schweizerischen Medaillenkunde*, Revue suisse de numismatique, 1892, p. 317.)

SCHLEMM, IOHANN WILHELM (*Germ.*). Mint-master at Clausthal (Brunswick), 1753-1788, under George II. and III. His initials occur on the currency.

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SCHLESSEWIGK, HANS (*Germ.*). A native of Goslar, Mint-warden at Stolberg, in the early part of the seventeenth century, was appointed Mint-master at Göttingen, 1614-1617, and later at Münden, where he was still in office in 1619.

SCHLOSSER, PHILIPP (*Germ.*). Mint-master at Cramberg near Schaumburg-a. d. Lahn, 1626.

SCHLÖTH, LUKAS FERDINAND (*Swiss*). Sculptor, born at Basle, 25. January 1818; died, 2. August 1891 at Thal (St. Gallen). He is the author, amongst other works, of the Winkelried monument at Stanz, 1865, and St. James' Monument at Basle, 1872. His signature occurs on the obv. of the Rifle Meeting Thaler of Stanz, 1861, as the designer of the Winkelried group.

SCHLUND (*Germ.*). Contemporary Goldsmith of Frankfort-on-M., by whom are Plaquettes with view of the city, and other medallic souvenirs, brooches, buttons, pins, etc.

SCHLÜTER, CARL (*Germ.*). Mint-warden at Hanover 1832-1839; Mint-master 1839-1844.

SCHLÜTER, HANS (*Germ.*). Mint-master at Siedel (Solms), 1616.

SCHLÜTER, HANS (*Germ.*). Mint-master at Harzgerode, 1795-1821. His initials **H. S.** occur also on a Gulden of Alexius Friedrich Christian, Prince of Anhalt, 1796.

SCHLÜTER, JOHANN HENNIG (*Germ.*). Mint-master to the Landgraviate of Hesse, 1750-1760; died at Frankfort-on-M., 1773. Schlickeysen states that he made use for his privy-mark of a monogram formed by the letters **J** and **H**, over which are two keys.

SCHLÜTER, HENNING (*Germ.*). Mint-master at Goslar and Zellerfeld, 1623-1672; worked also for the Harburg branch of the Brunswick-Lüneburg house after 1636, and for Hesse-Darmstadt.

Henning Schlüter is responsible for the fine series of Thalers, multiples and subdivisions, issued to commemorate the 88th Anniversary of Duke Augustus of Brunswick (*illustrated* on p. 388).

He also coined for Worms in 1654.

SCHLÜTTER, VASCO L. (*Swiss*). Die-sinker and Medallist residing at Geneva. His productions are all of local interest. I have made a note of the following : Lake of Geneva frozen, 1891 ; — Sports at Chêne-Bougeries, 1892 ; — Inauguration of the Albis Tunnel, 1894 ; — Jubilee of M. B. Reber, of Geneva, 1893 ; — Prize medal for Archery and Boating, Geneva, 1893 ; — Meeting of the Fédération musicale "Campagne" at Chêne-Bougeries, 1893 ; — Jeton

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Six Thaler piece (88th Birthday) of Augustus, Duke of Brunswick, 1666.

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of the Geneva Meeting of the Swiss Numismatic Society, 1893 (with portrait of J. C. Hedlinger); — Vogue du faubourg St. Gervais, Geneva, 1896, and 1899 ; — Congrégation des Saints-Anges du Collège St. Michel, Fribourg, 1893; — Prize medal of the Nautical Club of Geneva, 1896; — Medal of the Swiss National Exhibition at Geneva, 1896 (not official); — Meeting of the Swiss Numismatic Society at Geneva, 1896 (jeton with portrait of J. Dassier); — Charles Louis Empeyta, mayor of Chêne-Bougeries, 1901; — Geneva Automobile Club, 1892; — Cantonal Fête de gymnastique at Geneva, 1902, etc.

BIBLIOGRAPHY. — *Revue suisse de numismatique*, 1891-1903.

SCHMACHTENBERGER, HIERONYMUS (*Germ.*). Mint-master at Glatz ; was ennobled in 1562 under the name of Von Frankenfeld.

SCHMAJE. *Vide* **SCHMARJE**.

SCHMALEKER, JOHANN BAPTIST (*Austr.*). Apprentice-Engraver at the Vienna Mint, 1779-1781.

SCHMALEKER, JOSEPH (*Austr.*). Born in 1756 ; Apprentice-Engraver at the Vienna Mint, 1779-1781.

SCHMALLFELDT (also **SCHMAHLFELD**), **GEORG LUDWIG FRIEDRICH** (*Germ.*). Medallist of the nineteenth century, born in 1829. He settled at Copenhagen, and worked for the Mint there and the Die-sinking works of W. Christesen. Among his medals I have noticed only the following : Masonic memorial medal of Frederick VII., 1863 ; — Prize medal 1864 for Rifle Shooting; — Visit of King Charles XV. of Sweden to Denmark, 1862 (two varieties, signed : **F. S.** and **SCHMAHLFELD**); — Hans Christian Lumbye, Danish composer (1810-1874), etc.

SCHMALLVOGL, GOTTFRIED JACOB (*Austr.*). Chief-engraver at the Mint of Kremnitz, *circ.* 1636-† 11. June 1652.

SCHMALZ (or **SCHMELZ**), **G.** (*Germ.*). Mint-engraver and Medallist at Stuttgart, 1737, 1738. According to Ammon, he signed : **G. S.** or **G. SCHMELZ F.** One of his medals is reproduced in Köhler, *Münzbelustigungen*, Pl. xv, 297.

SCHMARJE, WALTHER (*Germ.*). Contemporary Sculptor and Medallist, residing at Berlin; Professor at the Royal School of Industrial Arts. I have seen the following medallic productions by him: Inauguration of the Polytechnicum at Dantzig, 1904 (exhibited at the Salon de la Médaille, Brussels, 1910) ; — Medal of

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the Gudrun Lodge at Hamburg; — Portrait-medal of Perzynsky, writer; — Plaquette of the German Federation of Watchmakers, &c.

BIBLIOGRAPHY. — *W. Schmarje*, Zeits. für bildende Kunst, 1905.—*Grosse Berliner Kunst Ausstellung*, 1907.

SCHMELZ (or **SCHMÖLZ**), **CHRISTOPH** (*Austr.*). Mint-engraver at Hall in Tyrol (1753-1764) and later at Kremnitz in Hungary; born in 1700 at Bobrach in Suabia, died 1777. Interesting data concerning this Engraver are given in *Katalog der Münzen- und Medaillen-Stempel Sammlung des K. K. Hampzmünzamtes in Wien*, IV, 1337.

SCHMELZER, HANNS (*Austr.*). Mint-warden at Hall, 1536-1551, then at Augsburg, 1551-1560.

SCHMELZING. *Vide* **SMELTZING** *infra*.

SCHMETTERMEYER (SCHUTTENMAYER), HANS (*Germ.*). Mint-master at Schwabach, 1503, and Bamberg, 1510-1515.

SCHMID, BERTHOLD (*Germ.*). Contractor of the Mint of Ratisbon, 1434.

SCHMID, CHRISTIAN (*Germ.*). Mint-warden at Dömitz, 1675-1676; he coined also for Wismar.

SCHMID, CLAUS (*Germ.*). Mint-warden at Würzburg, 1528.

SCHMID, LEONHARD (*Germ.*). Coiner at Brieg, and previously at Oels, 1621.

SCHMIDSHAUSEN, JOHANN (*Austr.*). Mint-engraver-assistant at Kremnitz, *circ.* 1754-† 25. April 1800.

SCHMIDT (*Germ.*). Mint-engraver at Brunswick, 1760-1776. He worked also for the Episcopal Mint of Hildesheim, 1761.

SCHMIDT, BALTHASAR (*Germ.*). Mint-master at Augsburg, 1623-1638.

SCHMIDT, BALTHASAR (*Germ.*). Professor of modelling and sculpture at Munich. By him are two medals published by Hitl of Schrobenhausen: Confirmation Medal; — Baptism of Our Lord, etc.

SCHMIDT, C. (*Germ.*). Saxon Medallist of the first half of the seventeenth century, by whom is a Portrait-medal of the reformed minister M. C. Ludovick, 1638, of Zeitz. Erman calls it a vigorous work reminding one of Leygebe's art.

SCHMIDT, ANDREAS GERHARD EDUARD (*Germ.*). Engraver at the Mint of Breslau, *circ.* 1864-1884; born 25. June 1838, died 16. November 1884. He is the author of several medals.

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SCHMIDT, HANS (*Germ.*). Goldsmith and Mint-warden at Würzburg, 1506.

SCHMIDT, HANS *Vide.* **JOHANN SCHMIDT.** He is responsible for the currency issued for common circulation in Mayence, Hesse-Darmstadt, Nassau-Saarbrücken, and Frankfort-on-Main 1623-1636, and coined at Frankfort, where he held the post of Mint-master from 1624 to 1637.

SCHMIDT, HANS GEORG (*Germ.*). Goldsmith of Munich, 1681-1702.

SCHMIDT, HEINRICH (*Germ.*). Mint-master at Rostock, 1571-1594. He took the oath at Lüneburg in 1572.

SCHMIDT, HEINRICH (*Germ.*). Die-sinker, in the firm of **GOTTFRIED DRENTWETT** (*q. v.*) at Augsburg, after 1876.

SCHMIDT, JACOB (*Germ.*). Mint-administrator at Oels, then at Breslau, 1634; later Mint-director to the Evangelical States.

SCHMIDT, JAKOB (*Austr.*). Mint-master at Hamburg, 1572-1593.

SCHMIDT, JAKOB (*Austr.*). Mint-engraver-assistant at Vienna, 1799-1808; then at Kremnitz, 1808-1809; again at Vienna from November 1809 to 22. August 1818, when he was pensioned off. Among his productions are Counters on the Marriage of Archduchess Maria-Josepha with King Ferdinand IV. of the Two-Sicilies, 1767, and on her Death, in October of the same year.

SCHMIDT, JOHANN (*Germ.*). Mint-warden at Wertheim, 1694-1705, and Munich, 1705.

SCHMIDT, JOHANN (*Germ.*). Mint-master at Frankfort-on-Main, 1624-1637.

SCHMIDT, JOHANN HEINRICH (*Germ.*). Warden and Mint-master at Langenargen, 1623.

SCHMIDT, JOSEPH. *Vide* **SCHMITT.**

SCHMIDT, I. (*Germ.*). Medallist of the early part of the nineteenth century, whose signature occurs on two commemorative medals of Napoleon's marriage with Marie Louise, 1810, and others on the Birth of the King of Rome, 1811; — Austro-Russian Alliance, 1813 (with busts of Francis I. and Alexander I.); — Nicolas Louis de Lacaille, astronomer, 1824 (Durand Series), &c.

Nothing appears to be known about this Engraver, whom however Bolzenthal mentions as one of the contributors to the Napoleonic medallic gallery.

Bibliography. — Bolzenthal, *op. cit.* — Bramsen, *op. cit.* — Edwards, *Napoleon Medals.*

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SCHMIDT, LOUISA (*Germ.*). Contemporary Sculptor and Medallist, residing at Frankfort-on M. Her signature occurs amongst other works on a Portrait-plaquette of Dr Karl Weigert.

SCHMIDT, MARTIN (*Germ.*). Mint-warden at Bayreuth, 1621.

SCHMIDT, PAUL (*Germ.*). Ducal Mint-master (Bergmeister) at Saalfeld, 1513-1517.

SCHMIDT, S. (*Amer.*). Die-sinker of New-Orleans, whose signature occurs on the obv. of the medal of the Med.-chir. Society of Louisville, Ky. (A. J. N. 167. In Boston Coll^n^).

SCHMIDT, SAMUEL (*Germ.*). Mint-engraver at Saalfeld, 1597, in which year he suffered capital punishment for counterfeiting.

SCHMIDT, TERENZ (*Germ.*). Mint-master at Cassel, 1621-1634. His currency bears the monogram **TS.**

SCHMIED, HANS (*Germ.*) Medallist and Mint-Engraver at Nuremberg, 1628-1634. (Gebert, *Geschichte der Münzstätte der Reichstadt Nürnberg*, 1891 ; p. 93, 110).

SCHMIEDHAMER, JOHANN HEINRICH (*Germ.*). Warden and Master of the Mint at Bayreuth, 1766. Schlickeysen gives **EBERHARD SCHMIEDHAMMER** as Mint-warden at Bayreuth, 1765-66, and states that his privy-mark is **E. S.** or **E. & S.** and **E. (B.) S.** Ammon brings the two in conjunction, and says their signatures occur on Thalers and subsidiary currency of 1755-66, **E * S**, or with a rose ; **E. S.**; **E. & S.** and also **I. C. E.**

SCHMILAUER VON SCHMILAU, AUGUSTIN (*Austr.*). Chief-assayer at the Mint of Prague, 1611 ; appointed Mint-master at Kuttenberg in 1614 ; died 17. November 1615. Privy-mark, cock to right, with sword in r. claws.

SCHMIRER. *Vide* **SCHNÜRER.**

SCHMITT, BALTHASAR. *Vide* **SCHMIDT** *supra.*

SCHMITT, JOHANN FRANZ (*Germ.*). Mint-warden at Mayence, *circ.* 1751, 1763.

SCHMITT, JEAN LOUIS MICHEL (*Swiss*). Sculptor and Medallist, born at Geneva, 7. February 1807 ; pupil of the Fine Art School of Lyons, and James Pradier ; died at Lyons, 28 July 1890. For 22 years he was drawing-master at Lyons, and from 1870 onwards Professor and Librarian at the Fine Art School of Lyons.

Among his medals are : Baron de Polinière ; — Société d'Orphéons ; — Chambre syndicale des Entrepreneurs ; — Mines de houille ; — Marriage of the Holy Virgin ; — Thiers ; — Medal for Musical competitions, 1877 ; — Louis XIV.'s statue on the Place Bellecour, Lyons, partly submerged by the Saône, 1840 ; — Lyons under

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water, 1840; — French Scientific Congress at Lyons, 1841; — Virgin and Child, 1843 (two medals commemorating the Bicentenary of the 'Voeu des Echevins', of 1638); — Charles, Comte de Montalembert, 1844; — Pius IX.; — The Lyonnese disarm in 1848; — Universal Jubilee, 1851; — Bridge on the junction of the Rhône and Saône, 1840; — Expedition to Rome, 1849 (signed: **L. SCHMITT. INV. ET F.**); — The Republic acclaiming France, 1871 (signed: **L. SCHMITT. FEC. LUG.**); — Universal Exhibition at Lyons, 1873; — Palais de Justice of Lyons, 1835; — Société d'encouragement, founded by P. Jouve, 1843; — Building of a group of 13 houses at Lyons, 1858; — Disarming of the Garde Nationale, 1848; — Presentation Medal to Laforest, mayor of Lyons, 1848; — Token of Grosménil Collieries (Florange 98); — E. V. de Castellane, general, 1851; — J. C. Fulchéron, 1848; — Swiss Charitable Society at Lyons during the Franco-German War, 1870-71; — Hôpitaux civils, Lyons, 1845, etc.

SCHMITT, JOSEF (*Austr.*). Mint-engraver at Vienna; born 17. April 1781, died 10. August 1866. He was appointed at Vienna, 10. June 1799, and was first engaged on the copper coinage of Schmölnitz; 1800, he was transferred to Kremnitz, then returned to Schmölnitz; 1818, he became third assistant at the Vienna Mint; 1829, second, and 1832 first assistant; 1833-1835, he worked at Kremnitz; 1836, appointed Mint-engraver; 1841, third Engraver, and 1849, second Engraver; 1859, pensioned off.

Among the dies preserved at the Vienna Mint are the following by J. Schmitt: Ferdinand I, 4 Ducats, and Gulden, 1837 (in conjunction with J. D. Boehm); — Gulden for Kremnitz, 1837; — Souverain d'or for Lombardy and Venice, 1837, 1842; — 4 Ducats, 1844; — Double Gulden, 1845; — ¼ Kreutzer, 1851 (sev. var.); — 4 Ducats, and Double Gulden, 1852 (sev. var., engraved in conjunction with C. Lange); — Marriage Double Gulden of Francis Joseph I., 1854 (type not adopted); — 4 Ducats, 1856, 1858; — Medal on the Constitution, 1849; signed: **J. SCHMITT F.** (Montenuovo 2630), etc.

BIBLIOGRAPHY. — *Katalog der K. K. Münzen-und Medaillen-Stempel Sammlung.*

SCHMITZEN, JAKOB (*Germ.*). Mint-master at Koblenz, 1676.

SCHMITZ, A. Pseudonym of Charles Wiener, the Belgian medallist, 1832-1888. He signed thus a Medal of the Düsseldorf Industrial Exhibition, 1880, and a Portrait-medal of Dr Albert Mooren of Düsseldorf (in Boston Collection).

SCHMÖLTZ. (*Vide* **SCHMELZ, CHRISTOPH** *supra.*; 1700-1777). Mint-engraver at Hall and Kremnitz, 1753-77.

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SCHMUTZER, FRANZ (*Austr.*). Mint-engraver at Kremnitz, 1801-1817. He was born in 1781, died 28. July 1823.

SCHMUTZER, JOSEF (*Austr.*). Assistant-engraver at Vienna, 1763-1796; born in 1736, died in November 1796.

SCHMUTZER Junior, **JOSEF** (*Austr.*). Assistant Mint-engraver at Günzburg, 1796-98.

SCHMUTZER, PHILIPP (*Austr.*). Son of Josef Schmutzer, born in 1778, died 24. September 1845. He entered the Vienna Mint as Engraver in 1796 and was still in office in March 1836.

SCHNABEL, ANTON (*Austr.*). The initials **A. S.** occur on a Venetian Tallero of 10 Lire, 1797, issued at the time of the French Revolution, and are said to represent Anton Schnabel who was probably Engraver at the Mint of Venice.

SCHNEGG, JACQUES LUCIEN (*French*). Contemporary Sculptor, born at Bordeaux; pupil of Falguière. At the Salon 1890 he exhibited a series of seven Portrait-medallions in terra-cotta.

SCHNESE, ALEXIS (*Russ.*). Mint-master at St. Petersburg, 1766-1772. His initials **A.Ш.** occur on the currency.

SCHNESE, IWAN (*Russ.*). Mint-master at Moscow, 1752-1754. His initials **I.Ш.** occur on the coins.

SCHNEIDAU, HEINRICH BURKHARD VON (*Boh.*). Mint-master-general for Bohemia, 1686-1688.

SCHNEIDER, CHARLES (*French*). Contemporary Sculptor, and Gem-engraver, born at Château-Thierry; pupil of Larcher, Chaplain, and Lechevrel. At the Salon, 1906, he exhibited the following cameos: Y penser toujours, n'en parler jamais; — Portrait of Mme Schneider; — 1907. Three Portrait-cameos; — Stars, cameos; — 1908. Mlle T. S***; — M. T. S***; — Dawn, cameo; — 1909. Five Portrait-medals; — 1910. La toilette, galvano; — La toilette, cameo; — Portrait of M. R. P***, intaglio; — The Beggar, model in plaster, patinated.

SCHNEIDER, CHRISTOFER (*Dan.*). Medallist at Copenhagen, third-quarter of the seventeenth century *circ.* 1678-1698. His initials **C. S.** occur on a medal commemorating the Peace of Lund, 26. September 1679, between Denmark and Sweden, and on another, on the Departure of Princess Ulrika Eleonora of Denmark, King Charles XI.'s betrothed, for Sweden, 1680 (*Hilebrand*, I, 422, 463).

Schneider, among other medals, cut the dies for a medallion, which is one of the largest in size ever struck. It commemorates

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the triple Victory of the Danes over the Swedish Fleet in 1677. The figures betray a want of taste and vigour in the invention and execution. On the reverse is a sea-fight, in which the artist has shown some knowledge of technicalities. As the medal was struck from a die, a certain strength was necessary on account of its size. It weighs in silver 49 ozs : (*Bolzenthal*, p. 238).

SCHNEIDER, GEBRÜDER (*Austr.*). Die-sinkers of Vienna. Issued in 1903 a Memorial Portrait-plaquette of Pope Leo XIII., 1903; 60 × 40 mill. (described in *Mitth. des Clubs der Münz- und Medaillenfreunde in Wien*, 1903, p. 81).

The signature **H. SCHNEIDER** occurs on a Medal commemorating Prince Ernest zu Windisch-Graetz's 70th anniversary as a Collector, issued by the Atelier Jauner; — New Year's Plaquette 1909; — Plaquette of Viennese Warrant-holders, etc.

SCHNEIDER, GOTTFRIED (*Germ.*). Gem-engraver at Breslau, 1638-39.

SCHNEIDER, HANS (*Austr.*). Mint-engraver at Prague, 1578 (?), 1586-87; later at Breslau.

SCHNEIDER, HEINRICH (*Germ.*). Die-sinker, Cutter of armorial bearings, &c., of Breslau, 1595, 1605.

SCHNEIDER, JOHANN, surnamed **WEISSMANTEL** (*Germ.*). Mint-master at Erfurt, 1624-1635.

SCHNEIDER, LORENZ CHRISTOPH (*Germ.*). Mint-master at Halberstadt, 1679-1682, and Berlin, 1682-1701; mint commissioner, 1701-1713. His initials **L. C. S.** occur on the coinage issued under his authority. I have noticed them on a Gulden of Frederick III., 1690. Subsidiary currency of Crossen, 1687, also bear his initials.

SCHNELL, SIMON (*Germ.*). Mint-master at Arolsen, 1735, and later at Stuttgart, from 1744 to 1752. Initials on the coinage.

SCHNITZSPAHN, CHRISTIAN (*Germ.*). Medallist, and Coin-engraver, born at Damrstadt, 6. December 1829, died 15. July 1877. He was the son of the court-jeweller Martin Schnitzspahn, with whom he learned engraving. Later he was apprenticed at Hanau; and at the Munich Polytechnic School and Academy he studied modelling under Prof. Windmann. In Berlin he worked for the Medallist Johann Karl Fischer, and made a year's stay in London (1856) as Engraver under Benjamin Wyon.

Returning to his native city, he was appointed Court- and Mint-engraver, 1858, but he also worked occasionally (1859-1861) for the private Mint of Friedrich Wilhelm Loos of Berlin.

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Schnitzspahn was a nephew of Jakob Fuchs, Mint-engraver at Darmstadt.

This Engraver's signature occurs generally in full : **C. SCHNITZSPAHN** on the coins he cut the dies for; thus on the silver currency 1865-77 of Charles of Württemberg, comprising the 1865 Vereinsthaler, 1870-71 Victory Thaler, 1871 Double Thaler commemorating the Restoration of Ulm Cathedral, &c. ; silver currency of Ferdinand, Sovereign Landgrave of Hesse, 1859-66, including the Vereinsthaler of 1859, 1861, 62, 63, &c.

Among his best known medals are : Portrait-medal of Friedr. Christoph Schlosser, historian, 1861; — Completion of the Luther Monument at Worms; — Grand Duke of Hesse; — King William of Prussia; — Queen Augusta; — Czar Alexander II. ; — Marriage medal of Alfred, Duke of Edinburgh, and the Grand Duchess Marie of Russia, Æ (2.5 inch); — Horticultural Prize medal, with bust of King Charles of Württemberg, 1878; — Coronation of King Charles XV. of Sweden and Queen Louisa, at Throndheim, 1860 (issued in commission for Christiania University); — Jacob Fuchs, uncle of Scknitzspahn, naturalized in Belgium, 1854 (signed on Rv **CHR. SCHNITZSPAHN IN DARMSTADT**); — 50 years' Medical Jubilee of Dr Gustav Adolph Spiess, 1873; — Second Centenary of the Banking firm Metzler, Seel, Son & Co of Frankfort-on-M., 1874 (signed : **CHR. SCHNITZSPAHN IN DARMSTADT FEC.**); — 50 years' Official Jubilee of Michael von Lukacsich (Heiligen Geist Hospital), 1874; — Hesse-Darmstadt, Æ Service Medal for Burgomasters, instituted by Louis III., 1853; — Württemberg, Æ Civil Merit medal of Charles, 1870; — Prize Medal for Arts and Sciences, with bust of King Charles of Württemberg, 1865 (several varieties); — International Exhibition at London, 1862 (Rv by J. Wiener); — Memorial medal of Prince Alexander of Hesse, 1888 (the artist's obv. die was used for his medal); — Portrait-medal of Schiller; — Dr W. F. von Ludwig, Stuttgart, 1861; — Dr G. A. Spiess, of Frankfort-on-M., 1873; — Geneva Cross medal, Vienna, 1873; — Geneva Cross medal, " Amerigain (*sic*) Benevolence ".

Schnitzspahn was the recipient of many orders, and was honorary member of the Academies of Vienna and St. Petersburg.

Bibliography. — Singer, *op. cit.* — Dr Müller, *Biographisches Künstler-Lexikon*, 1882. — Bolzenthal, *op. cit.* — Von Heyden, *Ehren-Zeichen*, Meiningen, 1897. — Hildebrand, *op. cit.* II. — Joseph u. Fellner, *op. cit.* — *Sale Catalogues*, &.

SCHNÜRER (*Germ.*). Mint-master at Hechingen (Hohenzollern), 1603.

SCHNYDER, ANTON (*Swiss*). Sculptor, Designer and Medallist, residing at Lucerne. Among his medallic works I have come across :

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1889. Cantonal Rifle Meeting at Lucerne; — 1890. Federal Rifle Meeting at Frauenfeld (unofficial medal); — 1891. Sixth Centenary of the Swiss Confederation (signed : **ANT. SCHNYDER INV.**); — 1892. Centenary of the Massacre of the Swiss Guard at Paris, 10. August 1792 (struck by Wilhelm Mayer at Stuttgart), &c.; — 1893. Inauguration of a Seminary at Sarnen (signed : **SCHNYDER LUZERN**); — Industrial Exhibition at Zofingen, etc.

SCHNYDER, GEORG JOSEPH (*Swiss*). Goldsmith of Lucerne, born 1775 † 1857; Mint-master at Lucerne, 1814-15.

SCHÖBEL, TOBIAS JOHANN (*Austr.*). Mint-master at Günzburg, 1762-1789. His initial **S** occurs in conjunction with **F** representing **JOSEF FABI**, Mint-warden, on the well-known Maria Theresia " Levant " Dollars, 1780, which are still issued for circulation in Abyssinia and the Sudan. The dies were engraved by the Günzburg Engraver **BAPTIST WURSCHBAUER**.

Schöbl signed also, in conjunction with the Mint-warden **HUBERT CLOTZ**, the Burgau Thalers of 1766.

SCHÖLLER, HANNS (*Austr.*). Seal-engraver, and Mint-master at Vienna, 1604.

SCHÖN, JOSEF (*Austr.*). Medallist and Coin-engraver, born at Vienna on 14. August 1809, died 5. March 1843. He was employed at the Vienna Mint from *circ.* 1831 to 1840. Amongst his medals are : Archduke Frederick of Austria, 1840; — 50th Anniversary of Franz Grillparzer, 1841; — Franz Josef Fürst von Dietrichstein, 1839; — 50 years' Priestly Jubilee of Ladislaus Pyrker, 1842 (sign : **J. SCHÖN**); — Enthronisation medal of Maximilian Joseph, baron von Somerau-Beeckh, as archbishop of Olmütz, 1837; — Anthon Friedrich Mittrowsky von Mittrowitz, Hungarian statesman, 1841.

A list of this artist's best works will be found in Wurzbach XXXI p. 115.

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SCHÖNAU, FRIEDRICH (*Germ.*). Goldsmith of Breslau, first half of the seventeenth century. He was appointed to cut dies for the Dukes of Liegnitz-Brieg; 1623 he was in Imperial service, and in 1625 we find him installed as Mint-warden at Ratibor.

SCHÖNENBERGER, HENRI (*Swiss*). Die-sinker, Seal-engraver, and Medallist, whe was residing at Versoix in the nineties, but entered into a partnership with John Lamunière of Geneva, *circ.* 1900, where they opened a Die-sinking establishment. There are several badges, tickets, plaquettes, prize-medals, &c. by him; amongst

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them : Badge of Swiss Federal officials, 1902; — Fencing Prize, Swiss National Exhibition at Geneva, 1896, &c.

SCHÖNEWERK, ALEXANDRE (*Germ.*). Nineteenth century sculptor, born at Paris 18. February 1820, died in the eighties. Pupil of David d'Angers, Jollivet and Triqueti. He is the author of several Portrait-medallions executed in his master's style.

SCHÖNFELD, FRIEDRICH (*Germ.*). Goldsmith and Seal-engraver at Augsburg, 1645.

SCHÖNFELD, NICOLAUS. Baron von (*Bohem.*). Mint-master-general for Bohemia, 1650 — December 1663.

SCHOLTISHEYM, SALOMON SCULTET VON. Also **SALOMON SCKULTET** or **SCHKULTET** (*Bohem.*). Mint engraver at Prague, *circ.* 1638–1649.

SCHOLTZ, GOTTFRIED *Germ.*). Mint-engraver at Breslau, *circ.* 1655; born 1620; died 1666.

SCHOLTZ, MELCHIOR (*Germ.*). Die-cutter at Breslau, *circ.* 1619.

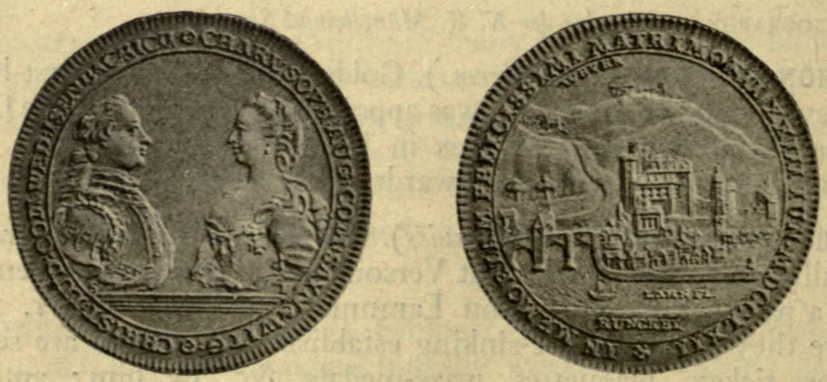
SCHOLZ (*Germ.*). Ammon states that a medal, dated 1692, described in *Vollständig Braunschw. Lüneburg. Münz und Medaillen Cabinet n. 981*, is thus signed.

SCHOLZ, GEORG (*Germ.*). Die- and Stone-cutter at Breslau, born 1676, died 1707.

SCHOLZ, HEINRICH (*Austr.*). Contemporary Viennese Sculptor and Medallist.

He exhibited the following plaquettes at the Brussels Salon de la Médaille, 1910 : Gustav Richter von Wittech; — Centaur's wooing; — The Victor; - - End of Happiness.

SCHOLZ (Mint-warden) and **FÖRSTER** (Mint-master) at Nuremberg, *circ.* 1760-64. Their joint initials occur on the currency, **NSF.**



Marriage Thaler, 1762.

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Scholz and Förster's initials occur on a Marriage medal or Thaler of Prince Christian Ludwig von Wied and Charlotte Sophie Auguste von Sayn-Wittgenstein, 1762 (*illustrated*).

BILIOGRAPHY. — Domanig, *Die Deutsche Medaille.*

SCHOLZ (Mint-warden) and **RIEDNER** (Mint-master) at Nuremberg, *circ.* 1764-74. Coins occurs with **NSR**; also **SS**; and **G. N. R.**

SCHOLZ, SIEGMUND (*Germ.*). Mint-warden ar Nuremberg, *circ.*, 1760-1774 (Nagler, 1741-60).

SCHONGAUER, HEINRICH and Consort (*Germ.*). Contractors of the Mint of Augsburg, 1270-1272.

SCHOMBURG, JOHANN GEORG (*Germ.*). Mint-warden-general in Saxony, *circ*, 1737. I have noticed his initials **I. G. S.** on a Gulden of Frederick Augustus II. of Saxony, 1733, and Ammon states that they occur on Saxon Thalers and Gulden of 1717, 19, 27 and 33, Kirmis mentions him as Mint-master at Dresden, 1716-1734.

SCHOONJANS (*Belg.*). Chief of the Mint-works at the Brussels mint, under the direction of J. Allard, 1903.

SCHOORL, JAN VAN (*Dutch*). Painter of the first half of the sixteenth century. Jean Second, the painter and medallist, was one of his pupils.

SCHOPF, HANS GEORG (*Germ.*). Mint-engraver at Schillingsfürst, 1684.

SCHOPPER, GEORG (*Swiss.*). Mint-master at Berne, 1581; also at Fribourg, 1581-1589, 1595 (?); and at Lucerne, 1589.

SCHORAS, SEBASTIAN (*Germ.*). Mint-master at Rostock, 1594-1606. *Vide* Ed. Grimm, *Münzen und Medaillen der Stadt Rostock*, Berliner Münzblätter, 1904, p. 548.

SCHOSSELER-JERDELET, Mme ROSETTE (*French*). Contemporary Sculptor, born at Paris; pupil of the Ecole des Arts Industriels of Geneva, and of her father. At the Paris Salon, 1892, I noticed a fine Portrait-medallion of Queen Victoria, 1892, by her.

SCHOTT, HANS (*Austr.*). Moneyer at Vienna, 1428.

SCHOTT, PROF. WALTHER (*Germ.*). Contemporary Sculptor of Berlin, who modelled the German War medal for China, 1901, issued by W. Mayer and F. Wilhelm.

At the Brussels Salon de la Médaille, 1910, he exhibited three Plaquettes, cast in silver: Christ preaching to the people, 1903; — Oscar Huldschinsky, 1907; — Lorenz Adlon, 1907.

SCHOTTENMÜLLER (*Germ.*). Mint-master at Stockau, 1622.

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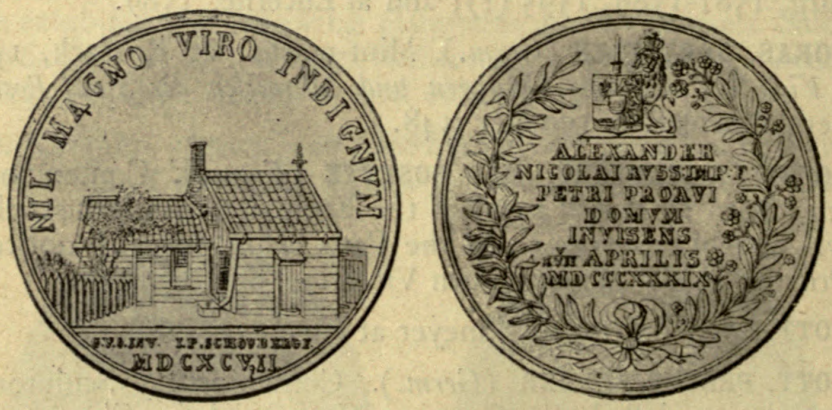
SCHOUBERG, JOHANNES (*Dutch*). Chief-Engraver of Seals at the Mint of The Hague, for 45 years, at the end of the eighteenth and early part of the nineteenth century. He engraved armorial bearings for the Hereditary Grand Duke of Saxe-Weimar-Eisenach and Princess Sophia of the Netherlands (*Vide* Immerzeel, II, 77).

SCHOUBERG, JOHANNES PETRUS (*Dutch*). Medallist, and Coin-engraver of the first half of the nineteenth century, son of Johannes Schouberg, born at The Hague, 10. January 1798, died at Utrecht, 6. January 1864.

He learned the art of engraving from his father, and was appointed Mint-engraver at Utrecht, in 1816, and under Willem I. and II. He visited Prussia and Belgium, and from 1812 to 1852 he was Engraver to the Mint; he cut most of the dies for the gold currency, whilst Van der Kellen was entrusted with the silver coinage. The Rijksdaalder of 1839 is however by this Engraver, who under Willem III. prepared dies for the silver coins, whilst Van der Kellen did those for the gold. The currency engraved by Schouberg is usually signed: **I. P. SCHOUBERG F.**, but also **I. P. S.** or **I. P. S. F.** He resigned office in 1852 after forty years' service at the Mint.

I have come across Schouberg's signature on the following coins: Rijksdaaler, 1840 and Florin; — 10 Florins, 1842; — 5 Florins, 1843; — Double, single and half Negotiepenning, 1848, etc.

Amongst his medals I have noticed: Accession of Willem I. as King of the Netherlands, at Brussels, 1815; — Opening of the Great North-Holland Canal, 1824; — Military Medal for Faithful service, 1824; — The Ten Days' Campaign under the leadership



Visit of Nicholas I. to Zandam, 1835.

of the Crown Prince, 1831; — Erection of the bronze Cross, 1831; — Introduction of new Legislation in Holland, 1838; — Prize Medal with bust of King Willem II., 1840; — Prince Frederick of the Netherlands on the 25th Anniversary of his Grand

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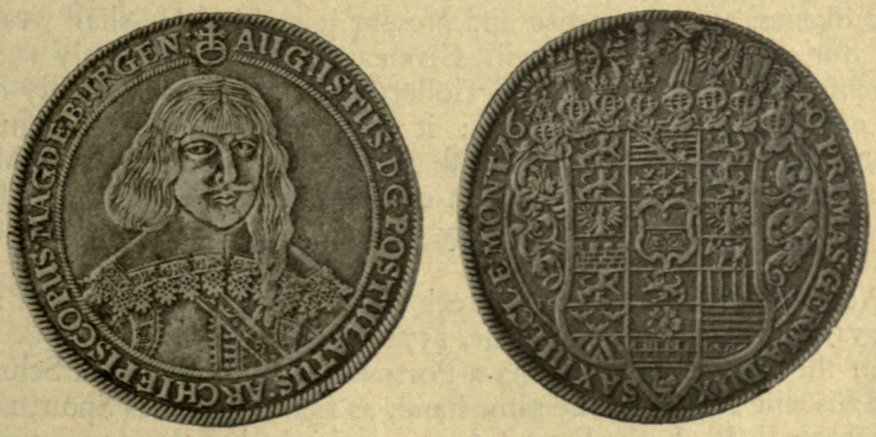
Mastership of the Order of Freemasons, 1841 ; — Memorial medal of Willem I., 1843 ; — Inauguration of a Monument to Willem I. at The Hague, 1846 ; — Prize medal with bust of Prince Frederick, 1849 ; — Memorial medals of Willem II. (2 varieties of types) ; — Silver Wedding of Prince Frederick and Princess Luisa of Prussia, 1850; — Crown Prince Willem visits the Royal Mint at Utrecht, 1853 ; — Peter the Great's residence at Zandam visited by Nicholas I. of Russia, 1839 (*illustrated*) ; — Centennial of the restoration of the Order of Dutch Freemasons, celebrated at the Lodge *La Bien Aimée* at Amsterdam, 1835 ; — Token of remembrance of a true Brother, 1836 ; — Dr G. Vrolik, Amsterdam ; — Cholera Plague at Amsterdam (2 var. ; both in Boston Coll^n^) ; — Prize Medal of the Exhibition at The Hague, 1839 ; — Medal for the Improvement of the social condition of the Jews, 1827 ;—Commemorative medal of the Festival in connection with Leyden University, 1835 ; — Memorial medal of Willem II.. 1849 ; — Marriage of Princess Wilhelmina with the Crown Prince of Sweden, etc.

Schouberg was created a Knight of the Crown of Oak in 1848, and in 1851 he was granted the Order of Wasa by the King of Sweden.

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SCHRABSACK (*Germ.*). Gem-engraver of the second half of the eighteenth century, under Louis XVI.

SCHRADER, PETER (*Germ.*). Mint-master at Königssee, 1621 (for Schwarzburg-Rudolstadt) ; Cöthen, 1622 ; Magdeburg and



Archiepiscopal Thaler of Magdeburg, 1640.

Halle, 1627-1645. Dr Bahrfeldt states that Schrader officiated from 1623-1630 as Mint-master to the city of Magdeburg ; 1635-38 as

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Mint-master to the Archiepiscopate, and from 1639 to 1661 again as Mint-master to the city. The Thaler of Augustus, 1640, reproduced above shows that Schrader, whose signature it bears, was in office at the archiepiscopal mint in 1640. Whether he cut coin dies himself, or was only responsible for the issue of the coinage, I cannot ascertain.

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SCHRADER, ANTON (*Germ.*). Die-cutter and Engraver of Armorial bearings at Breslau, 1581.

SCHRATTAUER, FRIEDRICH (*Germ.*). Mint-master at Coblenz, 1693-1695.

SCHRAUDOLPH (*Germ.*). Contractor of the Montfort Mint at Langenargen, 1676.

SCHRAUF (also **SCHRAUFF**), **HANS** (*Germ.*). A native of Würzburg; Mint-master at Nuremberg, 1467, and Frankfort-on-M., 1468-?

SCHRECK, KONRAD or **KURT** (*Germ.*). Bolzenthal writes in the following terms of this North German artist of the second half of the sixteenth century: "A highly esteemed goldsmith who produced many works of art under the Electors of Brandenburg, Joachim I. and II. There is an important testimony in his favour in the diary of the Court preacher Cölestin, where it is stated that Joachim II. gave Schreck a commission to make a medal to be worn on a chain, in the following words: "Schreck, thou wilt make for Dr Georg Cölestino, our Court preacher, our gold coin and likeness at our expense and present it to him. He shall wear it for our sake. This is our will. Given at Copernik, 28th July 1566. Joachim Elector." The Royal Collection at Berlin is especially rich in native medals of the kind; it possesses one of the reign of Joachim II. done by an able hand, and having the bust of the Margrave Frederick, who was a son of the Elector. We however find no work which can undoubtedly be traced to Schreck as the one ordered for Dr Cölestin."

According to Nicolai, K. Schreck was appointed Mint-master and Engraver at Berlin for one year, 1572, and died in 1580.

In the Berlin Collection is a Portrait-medalet of Conrad Schreck and his wife Anna, by the same hand, as that of Mathias Spon, 1561 (Möhsen II, Pl. I, 2). Erman does not think that these two medals are by our artist. The Conrad Schreck medal is reproduced on Pl. VIII, 6 of Erman, *Deutsche Medailleure*, 1884.

SCHRECK, LUDWIG (*Germ.*). This signature occurs on a medal,

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dated 1838, as that of the issuer of a commemorative medal of the Battle of Leipzig, 1813 (**L. S. D.** *Ludwig Schreck Direxit*).

SCHRECKENFELS, LAZAR ERKER VON (*Bohem.*). Mint-master at Prague, 1583-1594.

SCHRECKENFELS, SUSANNA ERKER VON (*Bohem.*). Mint-master at Prague, 1594 to September 1600.

SCHREIBER, CHUNTZEL DER (*Austr.*). Mint-master at Grätz, *circ.* 1314-1316.

SCHREIBER, HENNING (HEINLING) (*Germ.*). Mint-master at Halberstadt, 1614-1626; Goslar, 1622; and Clausthal, 1630-1640. His issues are signed : **H. S.**

SCHREIBER, IGNAZ (*Austr.*). Mint-master at Carlsburg, 1848-1854.

SCHREIBER, MATTHAEUS (*Germ.*). Gem-engraver at Augsburg, 1584.

SCHREIBERSDORF, ALBERT VON (*Germ.*). Mint-master at Annaberg (Saxony), *circ.* 1507-† 4. June 1523. Privy-mark on the currency ✠ (*Vide* Erbstein, *Erörterungen auf dem Gebiete der Sächsischen Münz- und Medaillen-Geschichte*, 1888, p. 6).

SCHREITMÜLLER, AUGUST (*Germ.*). Contemporary Sculptor and Medallist, residing at Dresden. At the Berlin Art Exhibition, 1907, he exhibited : — Portrait-plaquette of Robert Diez; — Dresden Archers' Club medals, etc.

SCHREMPF, VEIT (*Germ.*). Mint-engraver at Stuttgart, 1744; Mint-warden, 1746-48. The coins issued or engraved by him are usually signed : **V.S.** or **V. S. F.** I have seen a Thaler and Half-Thaler, 1744, of Carl Eugen of Würtemberg, bearing the initials **V. S.**

SCHRETTINGER, FRANZ HEINRICH (*Germ.*). Mint-engraver at Munich, 1724.

SCHRINER, or **SCHREIBER, GERDT** (*Germ.*). Mint-master at Riga, *circ.* 1547.

SCHRÖDER, CASPAR HEINRICH (*Germ.*). Director of the Mint at Bayreuth, 1764. His initial **S** occurs in conjunction with that of **SCHILLING,** Administrator of the Mint, on the coinage of that year.

SCHRÖDER, H. (*Germ.*). Medallist of North Germany, third quarter of the eighteenth century. His signature occurs on Masonic medals : Mecklenburg's first Masonic Lodge, St. Michael, founded

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in Schwerin, 1754; — A. O. von Vierrage, Lodge of 'Love of Fatherland', Wismar, 1844, etc.

BIBLIOGRAPHY. — Marvin, *Masonic Medals*, 1880.

SCHRÖDER, HEYNE (*Germ.*). Goldsmith of Brunswick, third quarter of the sixteenth century, by whom are Konterfetts or Gnadenpfennige of Duke Julius. He engraved the seal for the Inauguration of the Julius University at Helmstadt, 1576 (*Vide* P. J. Meier, *Medailleure im Dienst des Herzogs Julius von Braunschweig*, Bl. für Münzfreunde, 2071).

SCHRÖDER, JAKOB (*Germ.*). Warden of the Mint at Stade, 1660, and Mint-master, 1680-1687.

SCHRÖDER, JOHANN ANTON (*Germ.*). Warden of the Mint at Zellerfeld, and later Mint-master at Hanover, and Neuhaus near Paderborn, 1751-1777. His initials **A. S.** or **I. A. S.** occur on his issues; also on Conv. Thalers and Gulden of Wilhelm Anton, baron von der Asseburg, bishop of Passau, 1765; Thaler 1761 of Friedrick Carl of Holstein (Wolff, *Die Münze zu Hannover*, Blätter für Münzfreunde, 653).

SCHRÖDER, JUSTUS CARL (*Germ.*). Mint-master at Stralsund, 1761; Elbing, 1762-1763; Mittau, 1763-1764; and Warsaw, 1768-1774. His initials **J. S.** or **J. C. S.** occur on the coins.

SCHUCHMANN, WILHELM (*Germ.*). Engraver, Goldsmith, and Medallist, born at Ravensburg (Württemberg), settled at Neuchâtel with his wife (née Pauline Becker) and two children in 1840, and



Independence of Neuchatel, 1848.

left that town again in 1852. By him is a medal (*illustrated*) commemorating the Independence of Neuchâtel, 1848 (a specimen of which in lead exists in M. Arnold Robert's Collection at La Chaux-de-Fonds). M. Michaud (in *Bull. de la Société suisse de numismatique*, 1886, p. 78), states that some specimens were struck in silver, but none appear to be known.

SCHUEIDAU *Vide* **SCHNEIDAU.**

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SCHUFFLER, FRANZ (*Swiss*). Moneyer at Fribourg, 1622-1628.

SCHUH, PETER (*Germ.*). Mint-administrator at Gundelfingen, 1622 (Pfalz-Neuburg).

SCHUHMACHER, CASPAR (*Swiss*). Mint-warden at Lucerne, 1737; died, 2. July 1748.

SCHUHMACHER, HANS (*Germ.*). Goldsmith and Medallist at Munich, *circ.* 1560-1573. In 1561 he received 110 Hungarian, 70 Salzburg and 82 Portuguese Ducats, also 23 Italian crowns, etc., with the order to make therefrom six large gold and twelve silver Presentation medals (J. V. Kull, *Die Goldschmiede und Medaillenkünstler in den Hofzahlamtsrechnungen zu München*, 1551-1650, Mitth. der Bayer. Num. Gesellschaft, 1900, p. 26).

Schuhmacher appears to have been doing medallic work for the Mint-master Anton Hundertpfund. Some medals of Albert V. of Bavaria may be by him (*Wittelsb.* N°s 393, 394, and possibly also N°s 401-403).

SCHULER, GEORG (*Hung.*). Medallist in Transsylvania, in the early part of the eighteenth century. He signed a gold medal (5 Ducats) and ÆR Halt Thaler of Georg Banfi von Losontz, governor of Transsylvania, 1709; also a satirical medal of Franz Rakoczi II., existing in gold, silver, bronze and tin, 1710 (described in Resch, *Siebenbürgische Münzen und Medaillen*, 1901, p. 230, n°s 109-112); — and a medal of General Steinville, commander-general in Transsylvania, undated. These are signed either **G. S.** or **G. SCHVLER.**

SCHULER, HANS (*Germ.*). Mint-warden at Nuremberg, 1395.

SCHULER, JOHANN LEONHARD (*Germ.*). Mint-assistant at Glatz, 1813; later Mint-warden at Breslau, in succession to Sigismund Wagner, died in 1825.

SCHULMAN, JAKOB (*Dutch*). Contemporary Dealer in coins and antiquities, formerly residing at Amersfoort, now since *circ.* 1900 at Amsterdam. He has edited several medals, amongst them: Visit of the German Emperor and Empress to Amsterdam, 1891 (by J. D. Posthumus); — Aemilio Castellar (by Arnau); — Accession of Queen Wilhelmina, 1898 (by Mayer); — Kruger, De Wet and de la Rey (by Scharff); — Inauguration of the New Stock Exchange (Beurs) at Amsterdam, 1903; — Bicentenary of Rembrandt (two types), etc.

SCHULMEISTER, HANS (*Germ.*). A native of Nabburg, Mint-master at Pfreindt, 1520-41 (*Frankfurter Münzbl.*, p. 206).

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SCHULT, JAKOB (*Dan.*). Mint-master at Trondhjem (Denmark), *circ.* 1529.

SCHULTE, JOHANN (*Germ.*). Mint-master at Rostock, 1387.

SCHULTES, ERNST (*Germ.*). Mint-master at Gera, 1622, and Lobenstein, 1623.

SCHULTES, GEORG (*Germ.*). Counter-Manufacturer at Nuremberg, *circ.* 1550. Neumann, *Beschreibung der bekanntesten Kupfermünzen*, Prag, 1868, V, p. 403, describes seven counters, some of which are dated 1551, 1552, 1553, and 1556, on which the Engraver's name occurs in the following forms : **IORG SCHVLTES SPENGLER ZU NORMBERGIGMA**; — **IORG SHVLTES SPNGLER** ; — **IORG : SCHVL DDS : IORG**; — **IORG SCHVILTES** and **GEORG. SCHVLTES. IN NVRBERC**. Georg was possibly the father of Hans Schultes, and the founder of the Schultes Counter-Manufactory.

SCHULTES, HANS (*Germ.*). Counter-Manufacturer at Nuremberg, *circ.* 1550-1574. Neumann gives 45 varieties of counters by him (n°s 32136-81) on which the maker's name occurs in full or variously abbreviated. One has **IO. HANS. SCHVLTES** on obv. and **HNS SCHVLTES. TO** on Rℒ. ; another, exhibiting fine work, is signed : **HANS + SCHVLTES + ZV + NVRENBERG +** Dr Freudenthal had a specimen, dated 1574, with the inscription : **HANS : SCHVLTES : GEMACH**. In *Blätter für Münzfreunde*, 1904, 3201, is a description of a counter by this engraver, bearing on obv. a bust variously identified as that of Duke Albrecht of Prussia (1525-69) or Duke Friedrich of Liegnitz (1495-1547). A counter described by Dr Erbstein (*Bl. für Münzfr.*, 1828) shows on one side the whole alphabet accompanied by the signature : **HANS SCHV** (wrongly interpreted by Dr Voigt as *Hans Schulmeister*). Hans Schultes also signed his counters **H. S.**; — **HANS. S.** ; — and **HANS SCHV**.

Beside the Schultes the principal Nuremberg counter makers in the sixteenth and seventeenth centuries were : *Damian Krauwinckel* (1550-1570); and his successors *Egidius* (1571) and *Hans Krauwinckel* (1580-1610), *Kilian Koch* (1580-1600), *Hans Laufer* or *Lauffer* (1607, Mint-master 1620, † 1632), *Wolf Laufer*, *Mathaeus Laufer* (Mint-master 1622), *Conrad* and *Cornelius Laufer*, to whom succeeded towards the end of the seventeenth century, *Lazarus Gottlieb Läufer*. The manufacture of gaming counters etc. is still represented at Nuremberg in our day by the well-known die-sinking establishment of *C. Chr. Lauer*.

SCHULTHEISS (or **SCHULZE**), **HEINRICH** (*Germ.*). Mint-master at Thesa (Anhalt), 1623, and Dessau, 1624.

SCHULTHESS (*Germ.*). Moneyer at Ratisbon, 1391.

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SCHULTZ, ANTON (Schlickeysen, **ADAM**) (*Germ*). Medallist at Copenhagen, 1716-1724, said to have settled at Moscow under the reign of Peter II. I have only come across the following medals by him : Marriage medal of Christian VI. of Denmark and Sophie Magdalene of Brandenburg, 1721 (signed : **A. SCHULTZ F.**) ; — Peter the Great as Chief of the four fleets gathered at Bornholm, 1716 ; — Peace of Nystädt, 1721 (signed on R/. **A. SCHULTZ FEC. | HAFN: D. A**); — Coronation of Catherine I. of Russia, 1724, etc. Some of his medals are signed also : **A : S.**, or **A.S.F.**

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Iversen, *op. cit.*

SCHULTZ, B. *Vide* **I.B. SCHULTZ.**

SCHULTZ or **SCHULZ, CHRISTOPH** (*Germ.*). Mint-master at Elbing, 1671-1673.

SCHULTZ, GEORG (*Germ.*). Die-cutter at Breslau, 1676-† 1701.

SCHULTZ, GOTTFRIED (*Germ.*). Painter of Breslau, 1620-† 1666 ; was appointed Mint-engraver there in 1665.

SCHULTZ, HANS BERNHARD. *Vide* **IOHANN BERNHARD SCHULTZ.**

SCHULTZ (or **SCHULZE**), **JOHANN BERNHARD** (*Germ.*). Medallist and Copper-plate engraver in the service of the Elector Frederick William of Brandenburg at Berlin from about 1680 to 1695, the year of his death. He signed his productions variously : **S** ; — **SCHULTZ** ; — **SCHULZ F.** ; — **I.B.S.** ; — **B. SCHULTZ** ; — **J.B. SCHULTZ. SC.**, **I. B. SCHULTZ F.**, etc. The initials **I.B.S.** occur also on coins (Thaler of 1693) of John George II., Prince of Anhalt-Dessau.

The following medals are by J. B. Schultz : Undated Portrait-medal of Prince Elector Frederick and Sophie Charlotte (signed **SCHVLTZ** on either side) ; — Marriage medal of Princess Maria Amelia of Brandenburg and Charles, hereditary prince of Mecklenburg-Güstrow (signed : **B. SCHULTZ**) ; — Another, with portraits of the Ducal pair (signed : **SCHULTZ F.**) ; — Foundation of the Colony of Grossfriedrichsberg in Guinea, and of the German African Mercantile Society, 1681 (signed : *J. B. Schultz F.*) ; — Memorial medal of Frederick William I., 1688 (two varieties) ; — Capture of Bonn, 1689 ; — Plan of Berlin in perspective, 1688 ; — Peace between France and Austria, 1679 ; — Capture of Kaiserswerth by Frederick III., Elector of Brandenburg, 1689 (2 var.) ; — Frederick III.'s victories on the Rhine, 1689, etc.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Ammon, *op. cit.* — Menadier, *Schaumünzen des Hauses Hohenzollern*, 1901. — Flad, *Berühmte Medailleurs*, p. 28. — Seyler, *Leben Friedrich Wilhelm des Grossen Churfürsten zu Brandenburg*. —

SCHULTZ, JOHANN CHRISTIAN (*Germ.*). Mint-inspector at Oels, seventeenth century, *circ.* 1671.

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SCHULTZ, JOHANN GEORG (*Germ.*). Gem-engraver, born at Birkenfeld; pupil of Brainger. He made the following exhibits at the Paris Salon : 1883, Creation of Adam, after Michel Angelo, sardonyx cameo; — 1889. La Source, after Ingres, sardonyx of two strata; — Portrait, sardonyx of three strata; — God animating man, sardonyx.

SCHULTZ, OTTO (*Germ.*). Contemporary Mint-engraver and Medallists at Berlin ; born 16. December 1848 at Berlin; pupil of the Medallists Wittigs; and W. Kullrich, died on 13. August 1911. He was employed for some time at the "Berliner Medaillen-Münze von L. Ostermann, vorm. G. Loos ", and spent some years in London, in the employ of Wyon, under whom he collaborated in the cutting of the great State Seal of Queen Victoria. Towards the end of 1881 he returned to Germany, and worked for some years with Kullrich, G. Loos, and others. In May 1889 he was appointed Second Medallist at the Royal Mint, Berlin, and on Weygand's resignation, First Medallist on 1. April 1902.

Among his productions I have noted : Prize medal of the Wittstock Exhibition, 1885, with bust of Princess Marie Anna of Prussia (issued by G. Loos); — Academical Art Exhibition at Berlin, 1888; — International Art Exhibition at Berlin, 1891; — Completion of the Kaiser Wilhelm Canal, 1895; — International Art Exhibition at Berlin to commemorate the bicentenary of the Royal Academy of Arts, 1896; — Portrait-medallion of H. M. William II.; — Portrait-medallion of H. M. Kaiserin Augusta Victoria; — Marriage meda of the German Crown Prince, 1905; — Goethe; — Tercentenary of the foundation of the Dutch community at Berlin, 1885; — Carl Conrad, Mint-director at Berlin, 1899, etc.

Otto Schultz is responsible for the engraving of the dies of the German Thalers since 1882, and many of the dies for the German Imperial Coinage are his work. He also prepared dies for the following coins : Marriage Five and Two Mark pieces, 1903, of Grand Duke Wilhelm Ernst of Saxony and Grand Duchess Caroline of Reuss (24,000 Five and 40,000 Two Marks issued); — Lippe-Detmold, Two-mark pieces, 1906 (20,000 issued); — Pattern Thaler, with bust of William II., 1908; — Thaler, 1908, with same bust (issue of 5 million pieces).

In 1892 Schultz was entrusted with the cutting of dies for the Transvaal coinage of President Kruger, consisting of the Pond and ½ Pond in gold, 5, 2½, 2 and 1 Shillings, 6 and 3 Pences in silver, and Penny in copper. The first type of Pond, Half Pond, and Five Shillings were recalled on account of a curious mistake of the die-sinker, who represented on the reverse instead of the "Disselboom" (or waggon with a single pole) a van with two poles or

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double shaft. President Kruger further took exception to the initials **O.S.** of the Engraver being placed on the truncation of his bust, those letters in Dutch signifying an "ox".

The first issue only of these coins were minted at Berlin.

The following coin-dies executed between 1895 and 1904 are by Otto Schultz: — Hesse-Darmstadt, 5 and 2 Markpieces 1895 (after a model by the sculptor Uhlmann); — Schwarzburg-Sondershausen, Doppelkronen 1896; — Anhalt-Dessau, Doppelkronen and Kronen 1896; — Saxe-Weimar, Doppelkronen 1896; — Hesse-Darmstadt,



Pond of President Kruger, 1892
(by Otto Schultz).

Doppelkronen and Kronen 1896; Doppelkronen 1897; — Anhalt-Dessau, 5 and 2 Mark pieces 1896; — Hesse-Darmstadt, Doppelkronen, Kronen, 5 and 2 Marks 1898; — Schaumburg-Lippe, Doppelkronen, 5 and 2 Marks 1898; — Schwarzburg-Rudolstadt, Kronen, 5 and 2 Marks 1898; — Hesse-Darmstadt, Doppelkronen, 5 and 2 Marks 1899, 1900; — Reuss ä. L., 2 Marks 1899 (after Prof. Jos. Echtcher's model); — Hesse-Darmstadt, Doppelkronen 1901; — Mecklenburg-Schwerin, Doppelkronen, Kronen, and 2 Marks 1901; — Anhalt-Dessau, Doppelkronen and Kronen 1901; — Saxe-Weimar, Doppelkronen 1901; — Saxe-Weimar, Marriage 5 and 2 Marks 1903; — Anhalt-Dessau, Doppelkronen 1904; — Mecklenburg-Schwerin, Marriage 5 and 2 Marks 1904; — Hesse-Darmstadt, 400th Anniversary of Philip the Magnanimous 5 and 2 Marks 1904; — Anhalt, 2 Marks 1904.

The latest issue of the Berlin Mint is the Jubilee Thaler of the University, which however has not met with much approval from the public (*Vide* Spink's Numismatic Circular, February 1911).

SCHULTZ, WALTER (*Dutch*). Engraver of Haarlem, second half of the seventeenth century. In 1676 he published a work on Travels in East India, for which he engraved some of the plates. "There is in the British Museum a uniface piece with the portrait of Gustavus Adolphus of Sweden, which bears *W. S.* in monogram, the initials of the artist, probably Walter Schultz". A similar piece, with the portraits of James I. and Prince Charles, of same style and work, unsigned, also in the National Collection, may be equally by Schultz. *Vide Medallic Illustrations*, I, $\frac{376}{273}$.

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SCHULTZ & CO (*Amer.*). Private issuers of Californian currency, middle years of the nineteenth century.

SCHULTZE, JOHANN (*Germ.*). Ducal Mint-master in Saxe-Lauenburg, 1656.

SCHULZ, CHRISTOPH (*Germ.*). Mint-master at Elbing, 1671-1672.

SCHULZE, FRIEDRICH (*Germ.*). Administrator of the Mint at Rostock, 1783.

SCHUMACHER, FELIX ANTON (*Swiss*). Goldsmith, in the service of the Lucerne Mint in 1756 as Assayer.

SCHÜRMANN, ANTON (*Swiss*). Goldsmith of Lucerne, 1792; Mint-warden there, 1804-1816.

SCHUSTER VON GOLDBURG, TOBIAS (*Bohem.*). Mint-administrator at Prague, 1631-1636.

SCHUSTERIN, DOROTHEA (*Bohem.*). Widow of the last; carried on the business of the Prague Mint, 1636-1637.

SCHÜTKY, M. (*Germ.*). This signature occurs on a medal of the Bavarian Agricultural Committee, Munich, 1872.

SCHUTTER, W. (*Dutch*). Medallist of the early part of the nineteenth century, who resided at Groningen. Some of his productions are fairly successful; (*Nederlandsche Gedenkpenningen verklaard etc. door Jeronimo de Vries en Johannes Cornelis de Jonge*, Haag and Amsterdam, 1829.)

SCHÜTZ, VALENTIN (*Germ.*). Mint-master at Grünstadt, 1610, for Leiningen-Westerburg.

SCHUYRMANS, GERRIT (*Dutch*). Mint-master at Medemblik (Westfriesland), 1682-1692.

SCHWAB, ANDRÉ PIERRE (*French*). Contemporary Sculptor and Medallist, born at Nancy (Meurthe-et-Moselle); pupil of Mercié, Chaplain, Vernon and Paul Auban. At the Paris Salon 1909 he exhibited a silvered Plaquette; in 1910: Three Plaquettes: Mam Cooz Pennec; — Tad Cooz Pennec; — La veillée bretonne; — Souvenir medal; — Au bord de la mer, galvano.

SCHWAB, HANS (*Swiss*). Mint-master at Berne, 1485.

SCHWAAB & CO, W. (*Austr.*). Die-sinking establishment at Vienna;

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makers of buttons, tickets, badges. They issued a brass plaquette with portrait of Field Marshal Radetsky.

SCHWAB, MARX (*Germ.*), Goldsmith of Augsburg, *circ.* 1550. He is supposed to have been the inventor of the coining-press, which France obtained in 1550 from Augsburg. In French documents of the period he is named *Chevalier du Saint-Sépulcre* (*q. v.*).

SCHWABE, HEINRICH (*Germ.*). Contemporary Sculptor of Nuremberg, born at Wiesbaden, 30. October 1847, who also modelled Portrait-medallions and Medals (*Wittelsb.*, 458). He worked for Lauer, and modelled for this firm the Portrait-medal of the Emperor Frederick, commemorating his stay at San Remo (*illustrated* in Vol. III, p. 317), and another on the Accession of William II., 1888, signed : **H. SCHWABE SCVL.** | **W.LAUER FEC.**; also: Graf Moltke, 1890, etc.

SCHWABE, NICOLAUS (*Germ.*). Pupil of Valentin Maler of Nuremberg, worked as an Engraver and Modeller in wax at Dresden towards the end of the eighties in the sixteenth century. Between 1590 and 1599 we find him following the profession of a Medallist at Copenhagen, where in 1602 he was appointed Master of the Mint. In 1628 he was pensioned off on account of old age. He signed his medals: **NS**; — **NS**; — **NIC.SC.F.**, and also **NICOLA.SCVAP.FEC.** I have noted the Engraver's signature **NS** on a Thaler of Christian IV. of Denmark, 1527, and he produced a series of Portrait-medals of the six kings of Denmark of the house of Oldenburg. The medal illustrated here of Christian IV of Denmark is signed : **NICOLA.**



Christian IV. of Denmark.

SCUAP.FEC., and is dated 1596. One of 1598 signed: **C.L.R.M. NIC.S.F.** (*Cum licentia regiae majestatis*) occurred in the Gutekunst Collection (*Merzbacher Sale Catalogue*, München, 1900).

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Erman hesitates to attribute the cast medallions of later date of the same king to Schwabe.

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SCHWABEN, C. (*Germ.*). Medallist at Frankfort-on-M. about 1742; † 1752.

SCHWAIGER, CHRISTOPH (*Germ.*). Gem-engraver, born in 1532, died in 1600, and probably flourished at Augsburg. In the verses beneath his portrait by Lucas Kilian, he is compared to Pyrgoteles for his talent in engraving (*Vide* King, *Antique Gems*, p. 267; Mariette, *op. cit.*, p. 124). He is also called, no doubt erroneously **SCHWARGEN** (Babelon, *Pierres gravées*, p. 283). *Vide* **SCHWEIGER.**

SCHWAMBERG, ERASMUS (*Bohem.*). Mint-master-general for Bohemia, 1532.

SCHWAMBERG, HANS ERASMUS VON (*Bohem.*). Mint-master-general for Bohemia, 1562-1566.

SCHWANEFELDER (*Germ.*). Chief-engraver at the Koenigsberg (Prussia) mint, 1751-1754 (1756?) under Frederick II. the Great. His dies are usually signed: **S.**

SCHWANENBERGER, HANS (*Germ.*) and his widow, Goldsmiths at Munich, *circ.* 1593-1600, had some connection with the Munich mint (*Mitth. der bayer. Num. Gesellschaft*, XIX, 35-37).

SCHWANTHALER, LUDWIG MICHAEL (*Germ.*). Sculptor of the nineteenth century, and author of the colossal monument representing Bavaria at Munich. His portrait occurs on a medal by Birnböck, 1850, commemorating the unveiling of the monument. Born 26. August 1802 at Munich; died there 15. November 1848.

SCHWARGEN *Vide* **SCHWAIGER, CHRISTOPH** *supra.*

SCHWARTZ, HANS (*Germ.*). Medallist of the first half of the sixteenth century, born at Augsburg *circ.* 1492 or 1493, date of death unknown. The period of his activity is comprised between 1516 and 1527.

Schwartz was one of the greatest artists of his day in his particular branch, and stands out conspicuously from amongst his contemporaries because of his marked individuality. He does not appear to have been influenced, as Dr Habich remarks, either by the Italian or German schools; his style is always original though his productions vary in artistic merit.

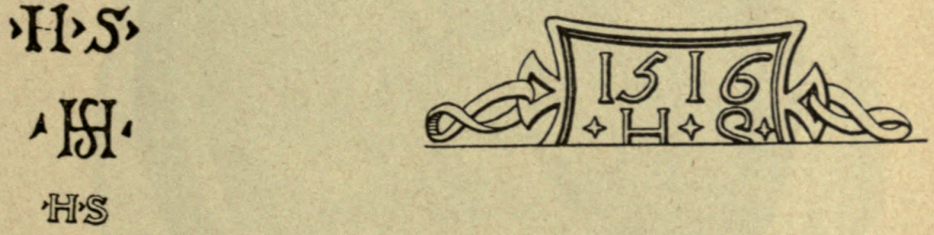
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Prof. Adolf Erman, who had only Neudörffer's notice of the artist to go by, was the first to draw attention to Hans Schwartz and to compile a tentative list of his medals (*Deutsche Medailleure*, 1884, pp. 20-27). He detected in the Felix collection the medal reproduced below, showing the Medallist's self portrait, and by comparing this piece with others presenting the same characteristics of style and treatment he was able to group them together as works of the Master. To the fifty medals ascribed to Hans Schwartz by Erman, Dr Habich has now added another fifty, and the list is probably by no means complete.



Self-Portrait of Hans Schwartz.

I give, after Dr Habich, the following forms of signatures which occur on the works of Hans Schwartz :



Monograms of Hans Schwartz.

Very little is known of the artist's life. Neudörffer calls him a son of Ulrich Schwartz, and states that he was apprenticed to Stephan Schwartz, and also that he was presented as an apprentice in 1506 to the guild of painters, goldsmiths, sculptors, etc. He served four years' apprenticeship, and another six as journeyman, so at least we may conclude, as the youth's first signed work is dated 1516. No mention exists of his obtaining the Mastership, but

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the free art of the Medallist (Konterfetter) did not probably require this legitimation.



Albert Dürer. Wood Medallion.



Anne blessing the infant Christ.

The year of the imperial diet 1518 saw the artist in full activity at Augsburg. A year later we find him at Nuremberg, whither he

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Lamentations over the body of Christ.



Konrad Peutinger.

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had been invited by the Provost of St. Sebald, Melchior Pfinzing, whose portrait he had modelled in 1518. Here he became intimately acquainted with his famous contemporaries, Ludwig Krug, and especially Albrecht Dürer, who gave him a sitting for his medal. In March 1520, he was requested to leave the city on account of his dealings with the imperial city bailiff, Tilman von Bremen, and other citizens. In September of the same year he was again at Augsburg, and in the following spring we find him at Heidelberg, Worms, Speier, etc. Returning through Swabia, he was allowed to again take up his residence at Nuremberg in 1525. His last signed medal is dated 1527 and depicts a citizen of Augsburg. Afterwards all trace of the artist is lost, unless he may be identified with the Hans Schwartz of Oettingen, who in 1540 married the widow of Hans Schäufelin.

Hans Schwartz's earliest signed and dated work is an 'Entombment', carved in wood (1516), which Dr Habich styles " a Donatello in a Burgkmaier shrine ", a true Renaissance production savouring of the Quattro Cento. Four medallions in boxwood, executed about the same period, show a close connection with Italian prototypes. Two are in the Kaiser Friedrich Museum, Berlin : 'Anne blessing the Child Jesus', and 'Lamentations over the body of Christ' (both *illustrated*), and the other two : 'The Judgment of Paris', and 'Death with a nude female' belong to Dr Figdor of Vienna. In the Louvre are a statuette of Eve and an 'Ecce Homo', neither signed, by this Master.

The actual series of Schwartz's medals begins in 1517 with a Portrait-medallion of Konrad Peutinger. I have compiled the following list from Erman and Dr Habich's indications :

MEDALS.

1516. 1. Emperor Maximilian (Domanig, *Erzhaus Oester.* II, 10).

1517. 2. Konrad Peutinger, of Augsburg (*Berl. Mus.; Trésor*, 17, 2).

1518. 3. Frederick II., Count Palatine (*Berl. Mus.*).

4. Melchior Pfinzing; ℞. ANIMO FORTI VINCITVR CVPIDO. Female figure and column (*Berl. Mus.*; *Erman*, p. 23). — *Habich*, Pl. D, 5).

5. Melchior Pfinzing. A variety, small (*Vienna*).

6. Sebastian von Rotenhan, Councillor of Mayence (*Trésor* 2, 3. — *Habich*, Pl. A, 9).

7. Johann Burgkmaier, painter of Augsburg (*Berl. Mus.* — *Dannenberg*).

8. Jakob Fugger (*Erman*, p. 24).

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9. Otto, Count zu Solms (*Trésor*, 2, 7).
10. Christian of Brunswick (*Habich*, fig. 28).
11. Albrecht of Brandenburg (*Menadier*, *Hohenzollern* II, 6).
12. George of Saxony (*Habich*, fig. 27).
13. Hans Tummer (*Habich*, Pl. A, 12).
14. Jakob Elle (*Habich*, Pl. A, 6).
15. Unknown personage, with MDXVIII in the field (*Nuremberg*).
16. W. von Jörger (*Bergmann*, *Ber. Männer* XI. 49 imitation).

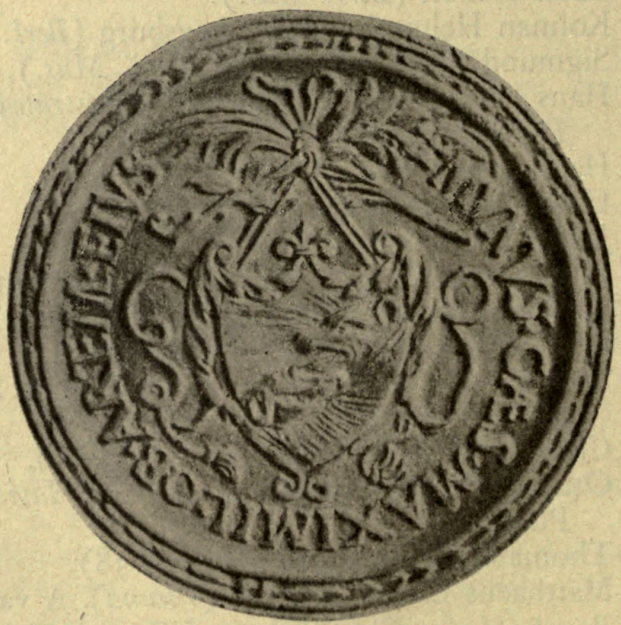
1519. 17. Melchior Pfinzing. This medal occurs with several reverses, and also with an interesting Spes (*Berl. Mus.* — *Trésor* 5, 2. — *Habich*, fig. 45 a).
18. Melchior Pfinzing; small, with bust only, and new R℣. (*Dannenberg*).
19. Ulrich Stark and his wife (*Berl. Mus.* — *Habich*, Pl. D, 9).
20. Andreas Imhof (*Berl. Mus.*).
21. Lorenz Stayber (*Berl. Mus.* — *Habich*, Pl. D, 12).
22. Martin Tucher (*Berl. Mus.*).
23. Jakob Welser, of Augsburg (*Berl. Mus.*); 47 mill.
24. Sebald Pfinzing; R℣. Arms (*Berl. Mus.* — *Erman*, Pl. I, 6).
25. Lucas Hanolt (*Berl. Mus.*).
26. Kolman Helmschmid, of Augsburg (*Berl. Mus.*).
27. Sigmund von Dietrichstein (*Berl. Mus.*).
28. Hans Burgkmaier, painter (*illustrated.* — *Max Rosenheim Coll*n).
29. Hans Adam Würzeburg.
30. Unknown personage (*Trésor* II, 5).
31. Jakob Welser. 36 mill.

1520. 32. Eitel Friedrich von Zollern, 'Hauptmann im Land Würtemberg' (*Trésor* 3, 1. — *Habich*, fig. 34).
33. Eitel Hans Langennmantell (*Berl. Mus.*).
34. Simon von Liebenstein, cononicus at Speier (*Berl. Mus.* — *Habich*, Pl. D, 10).
35. Charles V. (*Habich*, fig. 40 ; *illustrated*).
36. Otto Heinrich, Count Palatine (*Habich*, p. 32 ; Pl. D, 1).
37. Thoman Löffelholz (*Habich*, fig. 38).
38. Matthaeus Lang; 47 mill. (*Vienna*). A variety.
39. Bernhard von Cles, bishop of Trient (*Habich*, fig. 31).
40. Georg, Count-Palatine, bishop of Speier (*Coll. Felix*, *Medal Cat.* I, 156).
41. Another; R℣. Spes (*Habich*, Pl. C, 1).

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42. Another (*Heräus* V, 8 and 9).
43. Cyriacus von Polheim (*Bergmann, Ber. Männer* XI, 51).
44. Georg Truchsess von Waldburg (*Coll. Greene, Cat. Hess* II, *part.* III, 52).





Hans Burckmayr.

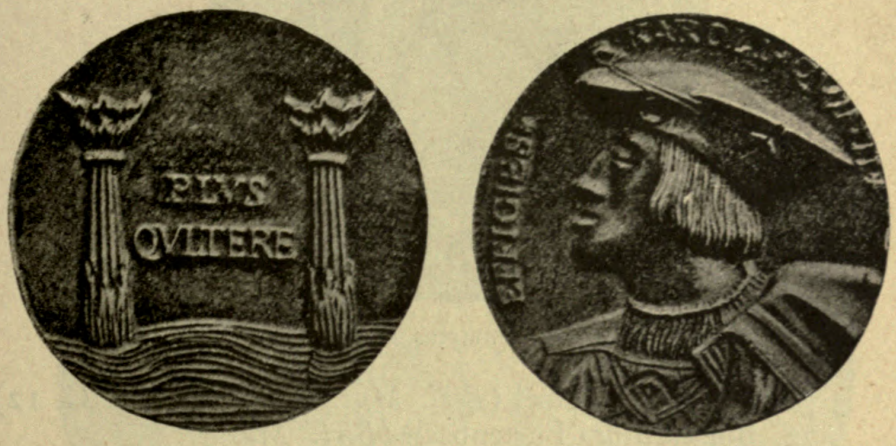
45. Another (*Vienna*). A variety.
46. Ludwig V., Count Palatine (*Habich*, fig. 39).

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47. Johann II, Count Palatine Simmern-Spanheim (*Habich*, Pl. D, 13).
48. Unknown personage; in field : M.D.—.X.X. (*Habich*, Pl. B, 7).

1521. 49. Johann II., of Simmern-Spanheim, en face portrait (*Munich*; *Habich*, fig. 55).
50. Franz von Sickingen (*Trésor*, 8).

1522. 51. Victor Schütz (*Habich*, fig. 46).
52. Lucia Dörrer (*Habich*, Pl. B, 8).



Charles V.

1523. 53. Toman Löffelholz (*Habich*, p. 32, fig. 38).
54. Sigismund von Hohenlohe (*Munich*).
55. Sebastian Schedell and his wife Barbara Pfinzing (*Trésor*, 5,5).

1524. 56. Johann II., von Spanheim (*Habich*, fig. 53).

1525. 57. Georg, bishop of Speier (*Coll. Felix*, *Med. cat.* 197).
58. Jakob Fugger. Small, 20 mill.
59. Georg von Schwalbach, provost at Speier (Vienna).

1526. 60. Ludwig V., Count Palatine (*Habich*, Pl. D, 2).

1527. 61. Johann Kleinmüller (*Habich*, Pl. D, 11).

Undated 62. Hans Schwartz, self portrait (*illustrated*).
63. The brothers Sigismund, Melchior, Ulrich, Seytried and Martin Pfinzing (*Berl. Mus.* — *Habich*, fig. 52).
64. Ulrich Starck (act. 35). (*Berl. Mus.* — *Dannenberg.* — *Habich*, Pl. D, 8).
65. Matthaeus Lang, coadjutor of Salzburg (*Berl. Mus.*).
66. Ursula Seifried Pfinzingin (*Berl. Mus.* — *Habich*, Pl. C, 2).
67. Ursula Andreas Imhof (*Berl. Mus.* — *Illustrated*).

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68. Martin Pfinzing (*Berl. Mus.*).
69. Anna Martin Pfinzing (*Berl. Mus.* — *Habich*, Pl. C, 11).
70. Felizitas Hans Imhof (*Berl. Mus.* — *Erman*, Pl. I, 5. — *Habich*, Pl. C, 10).



Ursula Andreas Imhof.

71. Margareta Tetzel (*Berl. Mus.* — *Habich*, Pl. C, 12).
72. Bonaventura Furtenbach (*Berl. Mus.*).
73. Georg Schlauderspacher (*Berl. Mus.* — *Habich*, Pl. C, 4).
74. Friedrich Peham (Behaim) (*Berl. Mus.*).



Albrecht Dürer.

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75. Johannes Wenck, abbot at Heilbronn (*Berl. Mus.* — *Habich,* fig. 42).
76. Berthold, Count zu Henneberg (*Berl. Mus.*).
77. Georg, Count zu Württemberg (*Trésor* 19, 11).
78. Alexander Martine (*Berl. Mus.*).
79. Georg Volckhamer (aet. 24). (*Berl. Mus.*).
80. Hieronymus Tucher (*Berl. Mus.*).
81. Bernhard Baumgartner (*Berl. Mus.*).
82. Albrecht Dürer (*Berl. Mus.* — *illustrated*).



Christian, archbishop of Bremen.

83. Ulrich Linck (*Berl. Mus.*).
84. Unknown personage, bearded head with hat, high relief; signed (*Dannenberg*).
85. Joachim I. of Brandenburg (*Berl. Mus.* — *Habich,* Pl. B, 11).
86. Philipp, Count zu Solms (*Trésor*, 2, 6).
87. Hugo, Count Montfort (*Berl. Mus.*).
88. Jorg von Elcz, knight of the Teutonic Order; aet, 42 (*Berl. Mus.* — *Habich,* pl. A, 8).
89. Another; smaller (*Trésor,* 14, 9).

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90. Siegmund von Dietrichstein ; ℞. Arms (*Berl. Mus.*).
91. Sieg. von Herberstain (*Trésor*, 7, 5. — *Habich*, Pl. A, 10).
92. Christian, archbishop of Bremen (*illustrated*).
93. Christian, king of Denmark (*Simonis, L'Art du médailleur en Belgique*, VI. 5).
94. Stephan Westner (*Coll. James Simon*, n° 391. — *Habich*, pl. C. 5).
95. Jakob Murmann (*Habich*, fig. 35).
96. Hieronymus Ebner (*Habich*, Pl. C, 6). A variety in Vienna.
97. Hans Tummer (*Habich*, Pl. C, 3).
98. Heinrich, Count von Schlick (*Habich*, fig. 33).
99. Charles, connétable de Bourbon (*Habich*, fig. 54).
100. Maximilian von Berghen (Zevenbergen) (*Coll. Delbecke*, *Cat. Hess*, 1891, Pl. 2, 80).
101. Unknown personage (*Habich*, Pl. B, 2).
102. Another, with monogram P and K (*Habich*, Pl. A, 7).



Charles V.

103. Another with ℞. × VERLOGEN . VND . . NEYDISCH, etc. (*Habich*, fig. 56).
104. Another (*Trésor*, III, 3).
105. Heinrich, bishop of Worms (*Habich*, Pl. D, 3).
106. Alexander Schwartz (*Habich*, Pl. A, 2). Uncle of Hans Schwartz.
107. Ulrick Starck (*Habich*, Pl. D, 7).

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108. Kunz von der Rosen (*Habich*, Pl. B, 1).
109. Charles V. (*Habich*, fig. 31. — *Illustrated*).
110. Archduchess Margaret of Austria, Regent of the Netherlands.

PORTRAIT MEDALLIONS IN WOOD.

Albrecht Dürer (*Brunswick.* — *Habich*, fig. 47).
Unknown personage (*Louvre.* — *Habich*, fig. 48).
— possibly Johann II. von Spanheim (*Berl. Mus.* — *Habich*, fig. 50a).
— (*Bav. Nat. Mus.* — *Habich*, fig. 51).
Ulrich Stark (*Coll. Felix*).
Jakob Fugger (several varieties),
Martin Tucher (*Berl. Mus.* — *Habich*, fig. 49).
Urban Labenwolf (*Berl. Mus.* — *Habich*, fig. 52a).



Martin Tucher.

Erman has had the good fortune to recognize as works of Hans Schwartz the drawings (numbering 124 so far) so-called : "Dürer profile Heads", which are preserved in Berlin, Bamberg, Weimar and elsewhere. Many of these drawings have been identified as sketches for medals; Erman gives 35 and Dr Habich 14 more. They were drawn from life.

The portrait of Matthew Lang on the currency of this archbishop of Salzburg is taken from Schwartz's medal (*Habich*, fig. 29), and likewise that of bishop Bernhard von Cles on the currency of Trient

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(*Habich*, fig. 31, 32). Even the Thalers of George of Saxony show the artist's medallic portrait of the Duke (*Habich*, fig. 27).

The medallic portrait gallery of early sixteenth century German celebrities by Hans Schwartz is a remarkable one. Let it suffice to men-



Obverse of Medallic Double Thaler of Matthäus Lang, of Salzburg, 1521.

tion the portraits of Hans Burgkmaier, Dr Peutinger, Jakob Fugger, Melchior Pfinzing, Lucia Dörerin, "the tenth Muse and Germany's



Alexander Schwarz.

ornament", and above all Albrecht Dürer, whose sympathetic figure the artist depicted carved in wood and sunk in metal. The

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medals of Charles V., executed during the Emperor's residence at Heilbronn, soon after his coronation, are very realistic in porttraiture.

Schwartz' medals are the productions of a Portrait-carver, and stand in contrast with those of Daucher, which exhibit the noble art of relief plastic in stone. He is an impressionist. His style is vigorous and bold. He sacrifices details for expression. Dr Habich resumes his masterly critique of the artist by saying "Unserem modernen plastischen Empfinden steht Schwartz zweifellos näher als irgendein anderer deutscher Medailleur. An Einfachheit der Haltung und Energie der Charakteristik kann einzig *er* den Meistern der italienischen Quattrocentomedaille verglichen werden. Aber erst wenn im Geschmack des kunstfreundlichen Publikums die gegenwärtig so beliebte "Kunstmedaille", dieses französische Salonprodukt, durch ein echtes Gebilde der Plastik ersetzt ist, wird für Hans Schwarz die Stunde kommen und seiner lang verkannten Kunst ihr Recht werden."

Dr Domanig in *Deutsche Medaille* suggests after Dr Habich, that it is not always possible to discriminate quite absolutely between the works of Hans Schwarz and Hans Daucher.

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SCHWARTZ, HANS (*Austr.*). Mint-master at Vienna, 1518-1532, reappointed on 11. August 1522 in succession to T. Behem. Condemned to death for forgery, and executed in the same year (Luschin von Ebengreuth, *Wiens Münzwesen, Handel und Verkehr im späteren Mittelalter*, Wien, 1902).

SCHWARTZ, Prof. **STEPHAN** (*Austr.*). Contemporary Sculptor, and Medallist, and K. K. Professor at the Viennese Academy; born at Neutra, 20. August 1851; studied at Pest under Landauer, 1865, and learned chasing at Vienna, 1867, with Dziedzinski and Hanusch. He was employed for some time, until 1870, by J. C. Klinkosch (at the time, Mayrhofer and Klinkosch), using his spare moments in studying sculpture under Prof. Otto König.

He is at the present time Professor of sculpture and medal-engraving at the "Kunstgewerbeschule" in Vienna. At the Paris Universal Exhibition, 1900, he obtained a gold medal, and also one at the Jubilee Exhibition of the Berlin Academy.

Since 1876 he is Director of a school of chasing and engraving.

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The following is a list of Prof. Schwartz's principal medallic productions: 1880. Louise Kratschwil, medallion (50 mill.); — 1881. R. von Eitelberger, chased bronze casting (82 mill.); — 1882. Three children playing at balls, repoussé work (83 mill.); — 1883. R. von Eitelberger, profile portrait, bronze casting, gilt (110 mill.); — 1885. Prince Hohenlohe, portrait, bronze chasing (96 mill.); — National Hungarian Exhibition at Budapest, 1885 (66 and 50 mill.); — Seven Medallions: The works of benevolence of Saint Elizabeth, after Moritz von Schwind's drawings, repoussé silver (each 35 mill. diam.); — 1886. Rudolf von Eitelberger, bronze casting (123 mill.); — Another, of the same (62 mill.); —



1887. Jos. Falnesics, profile portrait, bronze casting (165 and 124 mill.); — 1888. Jubilee Industrial Exhibition (64 and 161 mill.); — 1889. Large Plate, Arts ands Industries; — Theodor Billroth, profile portrait (62 and 120 mill.); — 1890. Sculpture, bronze casting (128 mill.); — Leopoldine Schwartz, profile portrait (88 mill.); — Vienna Fashion (145); — 1891. Portrait-medallion of a Child, low relief (88 mill.); — Portrait-medallion of an old Man, high relief (88 mill.); — 1892. Herr und Frau Eduard Friedmann, oval Portrait-medallion (75 and 60 mill.); — Jeannette von Eitelberger, portrait-plaquette (128×97 mill.); — Eugen Weissel, portrait-plaquette (125×95 mill.); — The Morning, bronze casting (208 × 160 mill.); — The Evening, bronze casting (208 × 160 mill.); — Julius Wiesner, profile portrait (62 and

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122 mill.); — 1893. Stephan and Rudolf Schwartz, profile portraits (160 × 120 mill.); — Otto Koenig in his workshop, silver casting, chased (197 × 153 mill.); — Ferdinand Kirschner, portrait-medallion in repoussé silver (118 mill.); — Raphael Donner, medal and medallion (69 and 209 mill.; *one illustrated*); — Completion of the Hofburg at Vienna (70 mill., and Medallion); — 1894. Edmund Lidner, Portrait-medallion (118 mill.); — Charlotte Siess, Portrait-plaquette (130 × 96 mill.); — Julius Andrassy (80 and 118 mill.); — 1895. Vindobona, medallion (50 mill.); — A. Jest, boy's head (50 mill.); — 1896. Lili Michalek, portrait-plaquette (150 × 110 mill.); — St. Hubert, medallion (in various sizes, 98, 40-10 mill.); — 1897. Carl Schenkl, profile



Raphael Donner.

portrait (32 mill.); — Minna Herdtle, portrait plaquette (150 × 113 mill.); — David R. von Schönherr (41 mill.; medallion, 129 mill.); — 1898. Victor von Renner, portrait-plaquette (150 × 122 mill.); — Francis Joseph I., portrait-medallion (various sizes, 43 to 34 mill.); — Empress Elizabeth, portrait-medallion (43-34, and 85-68 mill.); — Maiglöckchen, plaquette (190 × 135 mill.); Francis Joseph I., Jubilee, oval (3 sizes, 22 × 18 mill.); — Empress Elizabeth, the companion portrait; — Death of the Empress Elizabeth (two sizes, 40 and 30 mill.; medallion, 100 mill.); — 1899. Grand Duchess Elizabeth Feodorowna, profile portrait (200 mill.); — Piety (200 × 150 mill.); — Ferdinand von Miller, profile portrait (41 mill., and medallion, 206 mill.); — 1900. Wilhelm von Miller

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(61 mill., and cast medallion, 206 mill.); — Stone-mason at work, triangular (40 × 21 mill.); — Dr Anton Dworak, portrait-plaquette (62 × 44, and 104 × 144 mill.); — Treasure finder,



Death of Empress Elizabeth.

pendant (30 mill.); — A Tale (*Æ*. and *Æ*. 40-30 mill.; — Empress Elizabeth as consoler of the poor and cripples, plaquette (205 × 143 mill.); — Medicinal Spring with representation of the four ages of Man (175 × 130 mill.); — 1901. Gabriel Sedlmayr, profile

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portrait (66 mill., and cast, 150 mill.); — " Gschnasfest " of the Society of Viennese sculptors (31 × 24 mill.); — Austria's participation in the Paris Exhibition, 1900, plaquette (72 × 54 mill.); — 1902. Badge of the Society of Viennese artists; — Local Railways of Bukowin; — 1906. Silver Wedding of Arthur Krupp, of Berndorf; — Commemorative medal of the Bukarest Exhibition; — Schiller (several varieties); — 1907. Portrait-plaquette of Dr Johann Exle and consort; — Hubertuskapelle at Walster near Mürzzuschlag; — Portrait-plaquette of Haydn, Mozart and Beethoven; — 1908. Portrait-plaquettes of Otto König and consort; — Sigmund Exner, 1906; — H. von Angeli, 1907; — H. E. Marquis de Reverseaux, French ambassador at Vienna, 1907; — Plaquette representing Miners at work; — Viribus Unitis, Plaquette; — Veiled Virgin; — Schiller Festivities, Homage by Viennese Ladies; — William Tell;



5 Denara of Peter I. of Servia.

Bopura Derü; — Jubilee Plaquette of Francis Joseph I., 1908 (*illustr. Mitth. Oester. Gesellsch. der für Münz- und Medaillenkunde*, 1909, n° 4, *Beilage* 2).

Prof. Stephan Schwartz was entrusted by the Servian government in 1904 to cut the dies for the coinage of Peter I.



Montenegro, 20 Perpera, 1910.

In 1909 he engraved a 5 Kronen piece of Francis Joseph I. and subsidiary currency. The 5 Kronen piece was withdrawn on account of the artists' full signature **ST. SCHWARTZ** appearing under the bust.

This engraver is also responsible for the new Montenegrin gold coinage, consisting of 100, 20 and 10 Perpera pieces. The

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Silver, Nickel and Bronze Coinage of this State was struck at the Paris Mint, 1909.

Prof. Schwartz has made a great number of pieces in bronze and marble, many medals and small moulded pieces. Among his large works may be named " The Engraver Rudolph von Eitelberger "; " Cardinal Prince Fürstenberg " (Olmütz) ; " The Styrian Chief Adventus Augusti " (Hofburg, Vienna), in stone, " Die Blütezeit des Rittertums " (the golden age of chivalry) (Neue Hofburg, Vienna) ; the marble statue of Seneca ; the marble statue of Frederick, Count Schönborn (Reichstadtsgebäude, Vienna). His awards include : Paris, 1878 ; three silver medals; Chicago, 1893, a medal; Berlin, 1896, a small gold medal; Paris, 1900, a gold medal; Vienna 1905, the Grand Duke Karl Ludwig's gold medal. He is a knight of the Franz Josef Order, and Commander of the H. Sava Order. He is professor in the Royal Art School of Vienna. He has gained great recognition and has been the teacher of a majority of the younger men.

At the Salon de la Médaille held at Brussels in connection with the Universal Exhibition, 1910, the same Artist exhibited a series of no less than 40 Medals and Plaquettes, which were very much admired.

At the New York International Medallic Exhibition held in March 1910, he exhibited the following works : — Damenportrait; — Inspiration ; — Das Wasser; — Der Alchimist; — Julius Wiesner ; — Viribus Unitis ; — Dr. Istrati ; — Die bildenden Künste ; — Graf. F. Schönborn ; — Stadt Hall in Tirol ; — Stadt Hall Allegorie ; — Schiller ; — Tunnelarbeiter ; — Theodor Billroth ; — Drei Portraits ; — Notturno ; — Elegie ; — Adagio ; — Fürst Rudolf Liechtenstein ; — Dr. Karl Freiherr von Lemayer ; — Sigmundus Exner ; — Otto König ; — H. Hessl ; — Mädchenkopf ; — Schillermedaille. Obverse and reverse ; — R. Donnermedaille. Obverse and reverse ; — Trauer ; — Kinderkopf ; — Kaiser Franz Josef I ; — Fürst Nikita von Montenegro ; — König Peter von Serbien ; — Kaiserin Elisabeth ; — Arthur u. Margareth Krupp ; — Dr. David Ritter von Schönherr ; — Hofkirche, Innsbrück ; — St. Hubertus ; — Stadt Hall in Tirol. Obverse and reverse ; — Viribus Unitis ; — Ausstellung in Bukarest.

Bibliography. — A. von Loehr, *Wiener Medailleure*, 1899 u. *Nachtrag*, 1901. — *Die Moderne Medaille*, 1900. — *Mittheilungen des Clubs der Münz- und Medaillenfreunde in Wien*, 1898-1909. — R. Marx, *Médailleurs modernes en France et à l'étranger*, 1901. — *Les Médailles et Plaquettes modernes*, Haarlem, I, II, III. — *Moderne Gedenkpenningen*, etc., 1904. — *Studio*, XXII. 229. — A. Moyaux, *Les chemins de fer*, 1905. — Domanig, *Deutsche Medaille*.

SCHWARZBERGER (*Germ.*). Manufacturer of medallic buttons at Wasserburg on Inn, nineteenth century.

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SCHWARZE, HEINRICH (*Germ.*). Mint-master at Dortmund, 1752-1758.

SCHWARZEBURGER, JOHANN BERNHARD (*Germ.*). Sculptor and Gem-engraver, born at Frankfort-on-M., 4. June 1672, died there in July 1741. He is noted for his Cameos. In all his works he was greatly assisted by his sons **ADOLPH S.** (born about 1714, † March 1738), **FRANZ S.** (born about 1699, † November 1735), and **VALENTIN S.** (born about 1904, † April 1732).

SCHWATHE, HANS (*Austr.*). Contemporary Sculptor at Vienna, by whom is a Plaquette commemorating the erection of a Monument to Charlemagne in St. Peter's Church, Vienna, 1908. This Plaquette is modelled after the designs of the sculptor Rudolf Weyr, author of the monument.

SCHWEDTLER, ABRAHAM (*Germ.*). A Goldsmith of Dresden, by whom are cast Portrait-medals (Conterfecte) of John George I. of Saxony, and Badges, &c., executed between *circ.* 1611 and 1630 (Julius und Albert Erbstein, *Erörterungen auf dem Gebiete der säschischen Münz- und Medaillen-Geschichte bei Verzeichnung der Hofrath Engelhardt'schen Sammlung*, Dresden, 1885, p. 131).

SCHWEGERLE, HANS (*Germ.*). Contemporary Sculptor and Medallist, residing at Munich. At the Brussels ' Salon de la Médaille ' 1910, he exhibited the following works : K. E. Heintz; — Mme Paula Heintz; — Hans Prinzhorn; — Ernst Gloeckner, 1908; — Mme Schwegerle, 1908; — Hermann Schwegerle, 1908; — Eva Jonas, 1908; — Harro, Freiherr von Zeppelin, 1909; — Walpurgis; — Youth riding on Pegasos; — St. Peter; — Juggler; — Youth with owl; — Child's head, etc.

The Die-sinking works of Carl Poellath of Schrobenhausen have issued a number of this artist's works : Commemorative medal of the Regiment of Infantry No 102; — Landgerichtsrat Heintz; — Paula Heintz; — Ernst Gloeckner; — Prinzhorn; — Harro Zeppelin; — Eva Jonas; — Pegasus; — Walpurgisnacht; — V. M. K. " Gaucklertag ", Munich; — Prize Medal of the ' Handwerkskammer ' Augsburg; — Jubilee medal of the Royal Lyceum " Albertus Magnus " (2 sizes); — Silvia Kalm, of Ratisbon; — St. Christophorus, 1910, etc.

SCHWEIDLIG, MARKUS of Olmütz (*Germ.*). Administrator of the Mint at Breslau, 1624, 1625-1627, and again in 1629.

SCHWEIGER, HANS (*Germ.*). Seal-engraver at Augsburg, 1600.

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SCHWEIGER, JACOB (*Germ.*). Mint-master at Emden, 1648-1650. Schlickeysen and Pallmann take him to he the same person as **JAKOB SCHWIEGELT** (*q. v.*), who was acting as Mint-master at Glückstadt between 1644 and 1660.

SCHWEIGER. The name of a distinguished family of Engravers of Basle, who for three generations in the sixteenth century were entrusted with the preparing of coin-dies for that city and neighbouring towns.

The first Die-sinker of that name was : —

SCHWEIGER, GEORG (IORG) (*Swiss*). Goldsmith of Basle; a native of Augsburg. The first mention of him at Basle dates from 1507. In a contemporary document dated 1533, he is named "Jorg Schweiger, goldtschmidt, burger zu Basel". In that year he entered into an agreement to cut coin-dies for Basle, Freiburg in Brisgau, Colmar, Breisach, and Thann, &c. The Batzen of 1533 are the first modern currency of the '*Rappenbund*', which was intended for wide circulation not only inside but also outside the Union. The Union was obliged to withdraw this coinage in 1536 in consequence of the opposition of king Ferdinand and other ruling Princes.

Dr Cahn suggests that the fine Basle Dicken of 1521 and 1522 are by Jorg Schweizer, whose death must have taken place some time previous to 1542.



Dicken of Basle, 1521.

Schweiger died *circ.* 1534. Ambrosius Holbein painted his portrait. He was also acquainted with Urs Graf, who gave him a drawing in 1523 (D. Burckhardt, *Schweiz. Künstler-Lexikon*, III, 96).

SCHWEIGER, HANS (*Swiss*). Son of the preceding, and also a clever Die-engraver, whose name first occurs in 1542. The five cities of the "Rappenbund" were granted in that year the right of issuing large silver currency, on the condition of their subscribing to the war fund against the Turks. In consequence Basle, Freiburg in

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B., Colmar, Breisach and Thann coined Thalers, Half Thalers and subsidiary currency from 1542 to 1554 in fairly large quantity, the dies for which were cut by Hans Schweiger, who is responsible also for a very rare Pattern Half-Thaler of Basle, 1542, with a representation of L. Munatius Plancus, the founder of the city, Half Thalers and Zehner for Basle, Freiburg i. B., Colmar, and



Guldenthaler of Basle, 1564.

Breisach, which coinage was continued with slight variations in the types for some years. From 1566 Freiburg and Breisach were to place on their coins the effigy and titles of the reigning archduke Ferdinand. The coins of 1564 show artistic superiority over those of 1542.

SCHWEIGER, SIEGMUND (*Swiss*). Son of Hans S., and his successor as Engraver to the Mint of Basle. We find him in office in 1579, and working for various Princes. In 1580 Archduke Ferdinand forbade the sale of silver and in 1554 erected a mint of his own at Ensisheim, in consequence of which the services of the Basle Engraver were no longer required except for autonomous currency. We hear nothing more of Siegmund S. after that date.

BIBLIOGRAPHY. — Dr Julius Cahn, *Die Baseler Stempelschneiderfamilie Schweiger im XVI. Jahrhundert*, 1808.

SCHWEIGER, ULRICH and his brothers, **CHRISTOPH, CLEMENS** and **GEORG** (*Germ.*). Goldsmiths, Seal-engravers, &c. at Augsburg, about 1550.

SCHWEIGGER, GEORG (*Germ.*). Sculptor, Gem-engraver and Medallist of Nuremberg, born 6. April 1613, died there 13. June 1690. He was a pupil of his father **EMMANUEL S.** and of Christian Ritter.

Bolzenthal mentions as his work three Portrait-medallions of Pirckheymer, Melanchthon, and Theophrastus Paracelsus. One of Luther is described in the Gutekunst Catalogue of medals, and a

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specimen of this was formerly in Dr F. P. Weber's collection; which is now in the British Museum. Domanig attributes to the same artist a uniface Portrait-medallion in honestone of Ferdinand III., undated (*Porträtmedaillen*, &c., n° 190).

Babelon states that Georg Schweigger engraved in 1643 a fine portrait of Ferdinand III. in precious stone, and that by him are also various religious subjects, one of his works having been sold for 60.000 florins to Russia (Arneth, *Die cinque-cento Cameen*, p. 80).

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — E. Babelon, *La gravure en pierres fines*, p. 283. — Domanig, *Porträtmedaillen des Erzhauses Oesterreich*, 1896.

SCHWEINBERGER, ANTON and **FRANZ** (*Germ.*). Seal-engravers at Augsburg, *circ.* 1600.

SCHWENCKER (or **SCHWENNCK**), **LEONHARD** (*Germ.*). Mint-master at Würzburg, *circ.* 1524.

SCHWENDER, HANS (*Germ.*). Mint-engraver at Prague, 1563; he was a native of Joachimsthal, for which Mint he also worked, from about 1563.

SCHWENDIMANN, KASPAR JOSEPH (*Swiss*). Medallist, Gem-, and Coin-engraver, Modeller and Line-engraver, born at Ebikon (near Lucerne), 6. December 1721, died at Rome in November 1786. He was one of the most esteemed artists of his time in Rome, but had a very chequered early life. His father was a joiner, who was unable to provide the youth with the necessary means to learn the profession of draughtsman and line-engraver. Young Schwendimann was sent to Rome, then to Augsburg, where he suffered many privations,



Portrait-medalet of K. J. Schwendimann
(by J. Kaufmann).

and even hunger. Later he worked for six months at Zoug as amanuensis to the engraver Hiltensperger. Many were the difficulties he had to encounter until he was able to dedicate himself entirely to the art of his predilection. It was not until he met the famous Hedlinger at Schwytz that his success was assured. The

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great artist took him under his protection, noticing his clever dispositions, and offering him the instruction he was still in need of. After a few years, he made himself a name at Lucerne, won the patronage of two distinguished statesmen Amrhin and Balthasar, and was even entrusted with the engraving of the State seals and official stamps. In 1772 he went to Rome, where he studied the antique, and attained a high degree of perfection as a medallist. He lived there for fourteen years, but his career was cut short by the hand of an assassin; he was stabbed 24 times with a knife in his own house, and died eight days later, on 1. December 1786. The artist's right hand especially was severely mutilated, and to the friends around him who sought to instil into him hopes of recovery, he exclaimed : " Vedete mia mano e lasciate mi morir. ". He was buried in Rome. A monument, bearing the following inscription, was raised to his memory :

D.O.M

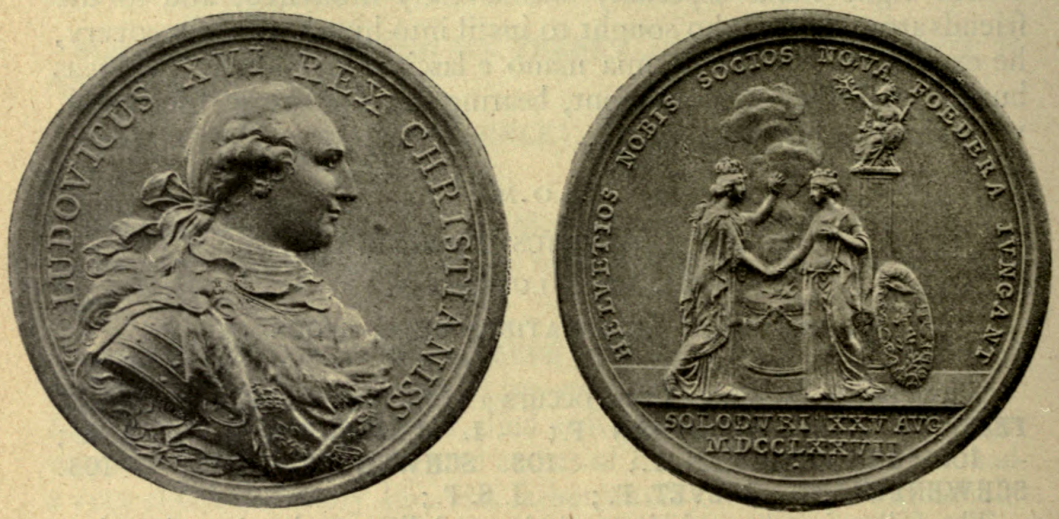
HIC JACET JOSEPHUS SCHWENDIMANN
HELVETIUS LUCERNENSIS
IN INCIDENDIS NUMISMATIBUS NULLI SECUNDUS.

Schwendimann's signature occurs as follows : **I. SCHWENDIMANN FECIT**; — **I. SCHWENDIMAN F.**; — **I. SCHWENDIMAN**; — **I. S.**; — **IOS. SCHWENDIMAN F.**; — **IOS. SCHWENDIMANN F.**; — **IOS. SCHWENDIMANN. HELVET. F.**; — **I. S. F.**;

The following list of the artist's medallic productions is taken from Inwyler's monograph (*Bull. de la Société suisse de numismatique*, 1883, pp. 49-61) : Prize Medal of the Painters' Academy of San Luca in Rome, 1775; 45 mill. (the reverse die of this medal was used by G. Girometti in 1846 for a Roman Scholastic Prize medal for Art); — Pope Pius VI., 1776; 55 mill.; — Memorial medal of Pope Clement XIV., 1775; — Prize medal of Pius VI., 1779; Collegio Romano; 37 mill.; — Charles Theodore's election as Prince Elector of the Bavarian Palatinate, 1777; 51 mill.; (Æ and Æ); — Union of the Palatinate with Bavaria, 1777; 72 mill.; — Renewal at Soleure of the Treaty concluded between the French Crown and the Helvetic Confederation, 1777 (two varieties), 54 mill. This medal won the artist his first great distinction (*illustrated*); — Portrait-medal of Cardinal Valenti Gonzaga, 1778; 42 mill. (Cardinal Gonzaga was the artist's great patron at Rome); — Portrait-medal of Antonio Raphael Mengs, painter; 37 mill. (one of the engraver's best works); — Commemorative medal of the Battle of Sempach (undated, but executed in 1780; one specimen struck in gold from the Emme river); 34 mill. The reverse of this medal was used in connection with Jonas Thiébaud's obverse of the

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Lucerne 4 Ducat piece for a medal issued in 1815 and intended to commemorate Lucerne's participation in the Allies' Campaign against Napoleon I.; — Third Centenary of the Stanz Compromise, with bust of Nikolaus von der Flüe, 1781; 30 mill.; — Joseph Laber (circ. 1783; only known from plaster casts, and lead impressions of the obverse); 38 mill.; — Ducats of Pius VI. for Bologna, 1782; — Scholastic Prize Medal of Zoug, undated; with figure of St. Oswald; 33 mill; — Portrait-medal of Gustavus III., King of Sweden, 1784 (two varieties: one with Rℒ legend: SVECIA SERVATA. Storm tossed ship; and the other with an inscription in 13 lines;



Treaty between Louis XVI. and the Helvetic Confederation, 1777.

both 64 mill.); — Cardinal Marco Castelli, Roman prelate, 1784 (two varieties: (a) Façade of the Church at Ravenna; (b) Pius VI. receiving from the kneeling prelate a plan of a Church; both 60 mill.); — Prize Medal of the University of Bologna, 1785; 53 mill.; — Pisan Scudo of the Grand Duchy of Tuscany, 1784; — Portrait-medal of Duke Peter of Curland, undated; 64 mill.

All these medals exist in the Lucerne " Bürgerbibliothek "

Schwendimann was in the act of engraving an official medal for the State of Lucerne when he fell a victim under the murderer's steel (24. November or 1. December 1786).

By him are also a large number of copper plates, armorial bearings, seals, gems, rings, etc.

The peculiarity of his talent is evident in the works which relate to the Renewal of the Treaty between France and Switzerland, Cardinal Al. Val. Gonzaga, Chevalier Mengs, and Union of the Palatinate with Bavaria. He was a worthy disciple of Hedlinger. Meyer of Hamburg in his " Reise in Italien " states that " Schwen-

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dimann was for a long time the great artist in Rome ", and Fuesslin is equally eulogious.

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SCHWENDLER *Vide* **HANS SCHWENDER** *supra*.

SCHWENZER, KARL (*Germ.*). Medallist and Coin-engraver, born at Löwenstein in Württemberg, 26. February 1843, died at Stuttgart, 29. November 1904. He was the second son of a turner, and already manifested in his school days a taste and ability for engraving, in which he received instruction from his elder brother Ludwig. At the age of 14 he was placed as an apprentice with the engraver Schiller at Stuttgart, from 1861 to 1864 he visited the Stuttgart art schools, and from 1864 to 1867 studied under Kröhling at Nuremberg. Here it was that he obtained his first official orders, consisting of a Portrait-medal of Kepler for the University of Tübingen, and a Prize Medal for Trade and Industries of the Württemberg commercial centre. In 1867 and 1868 he worked in Paris for the medallist Paulin Tasset, and later until 1872 he was with Wyon in London.

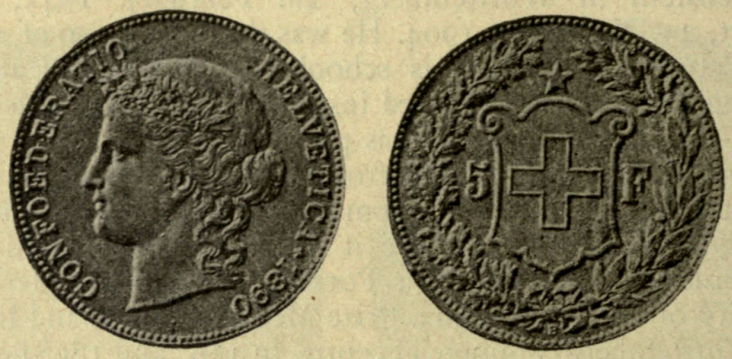
The Vienna Universal Exhibition brought Schwenzer's name to the front. Among the competitive designs sent in for the five official Prize medals, two of his obtained a first prize, and he was entrusted with the cutting of the dies for these in 1875. During his three years' residence in Vienna, from 1872 to 1875, the artist engraved a variety of medals. In 1875 he returned to Stuttgart, where he lived until his death, with the exception of a stay in Berlin from 1883 to 1885.

Switzerland and Bulgaria are indebted to Schwenzer for various patterns of Coins. A pattern 20 Centimes of Switzerland, 1881, is described in *Bull. de la Société suisse de numismatique*, 1882, p. 76, n° 4. He cut the dies for the nickel coinage from 1879. In 1883 he prepared the dies for the 20 Franc piece, which was coined until 1895, when Landry's type was adopted. Also the dies of the 5 Franc pieces, 1888-1895, are by him.

Among his medals, the following may be mentioned : Freiherr Franz Karl von Hauch zu Haunsheim, on the birth of his daughter Irma, 17. August 1873 ; — Fifth German Federal Rifle Meeting, 1875 ; — Vienna Exhibition of Photography, 1875 ; — Jubilee (4. Centenary) of Tübingen University, 1877 ; — First Visit of William I., German Emperor, to Strassburg, 1877 (struck in 1879); — Fisheries Exhibition at Berlin, 1880 ; — Birth of the first son

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of Freiherr Franz Karl von Hauch zu Haunsheim, 1880; — Golden Wedding of Prince Karl Anton zu Hohenzollern-Sigmaringen and consort Josephine, 1884; — Jubilee (5. Centenary) of Heidelberg University, 1886; — 25th Anniversary of King Charles of Württemberg's reign, a Decoration, 1889; — Completion of Ulm Cathedral, 1890; — Kommerzienrat Albert Niethammer, 1892; — Prize Medal of the Stuttgart Exhibition for Electrotechnique and Industries; — Portrait-medals of Prince Bismarck (two sizes); — Portrait-medal of Nordenskjöld, undated; — Prize Medal for the



Swiss 5 Franc piece, 1890.

German Agricultural Society; — Another, dated 1889, for the Württemberg Agricultural Society; — Patterns for a 5 Mark piece of Württemberg; — Various Prize medals, official and unofficial, &c., and numerous Portrait pieces; — Emil Riecke and his consort; — Theodor Diefenbach, uniface Portrait-medallion, 1883; — Anna and Karl Walcher, Portrait-plaquettes; — Karl Walcher; — Archduke Karl Ludwig, 1875; — Election of Prince Alexander of Battenberg to the throne of Bulgaria, 1879 (2 var.); — Prince Alexander of Hesse; — Medal of Merit, granted by Prince Alexander of Bulgaria, undated (1880) (3 var., for Military, and Civil Merit, Sciences and Arts); — Pattern 5 Lewa of Prince Alexander (type not adopted, Russia objecting to the portrait of the Prince on the coinage); — Else Kerner, 1880; — Bernhard Dondorf, 1887; — Jaquette Dondorf, 1887; — Prize Medal for Architecture, with bust of William I., German Emperor, undated (designed by Bendemann); — Silver Wedding of Grand Duke Frederick of Baden and consort Louise, 1881; — 70th Anniversary of Frederick, Grand Duke of Baden, 1896; — Opening of the Kiel Canal, 1895 (signed : K. S. F.), &c.

Schwenzer was elected in 1874 honorary member of the Academy of Vienna, and the King of Württemberg and Grand Duke of Baden both bestowed orders upon him for his services to Art. As a man,

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he was a noble character, true and straight in all his dealings. King Charles had appointed him Court-medallist.

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SCHWERDT, A. (*Germ.*). Die-sinker and Medallist of Stuttgart, by whom I have noticed the following medals : Centennial of Homeopathy, with bust of Hahnemann, 1890 (signed : **SCHWERDT STUTTG.**); — First International Congress of the Homeopathic Society, at Hamburg, 1895; — Fifth General German Gymnastic Fête at Frankfort-on-M., 1880 (signed : **A. SCHWERT STUTTGART**); — Federal Choral Festival of Basle, 1893; — Federal Fête of Gymnastics at Lugano, 1894, &c.

SCHWERDTNER, KARL MARIA (*Austr.*). Contemporary Sculptor and Medallist, residing at Vienna; pupil of his father Johann Schwerdtner and Professor Helmer.

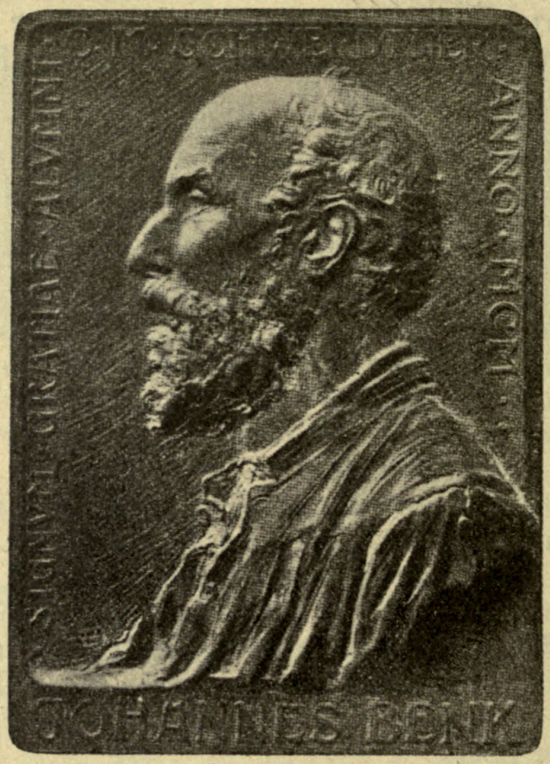
By this talented artist are a number of cast Portrait-medallions and Plaquettes; amongst which one of his father (*illustrated*), which he presented to him on 14. July 1903, on the occasion of the 70th anniversary of his birth. Further works by him are : Prize Medal of the Horticultural Show at Vienna, 1901 (with bust of the Archduke Franz Ferdinand); — Hedwig and Norbert Reichert; — Gretl Benk; — Von Billisch; — Ferdinand von Saar, on his 70th birthday; — Inauguration of the Unveiling of the ' Deutschmeister " Monument at Vienna, 1906 (signed : **CARL MARIA SCHWERDTNER JUNIOR**); — Burgomaster Dr Carl Lueger, 1907; — Ludwig Gabillon, 1900; — Dr Wilhelm Winternitz, of Vienna (signed : **C. M. S.**); — Inauguration of the Monument to German Art in Vienna (Deutschmeister Denkmal); — Dr Franz Berger; plaquette; — Archduke Franz Ferdinand; — Ferdinand von Saar, a Viennese poet.

C. M. Schwerdtner, a young man of marked individuality, he naturally seeks for those traits which lie beyond the outward expression of those whose features he is moulding. Herein lies the secret of his success. His first intention was to devote himself to sculpture — to create some large work in which he could show the world a vigorous and daring treatment. A visit to Charpentier in Paris was to be decisive for him. The great artist took no pupils, but he did more than teach young Schwerdtner, for during the six months he was in Paris, Charpentier not only allowed him to visit him in his studio, but corrected his work, and, what is more, explained his own development by means of illustrations and models of his own work. The knowledge of technique thus gained proved invaluable to Schwerdtner.

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The desire to portray is inborn in Schwerdtner, and his "portraits" are portraits in the larger and deeper sense of the word. That of Captain Weyprecht, the North Pole explorer and joint discoverer of Franz Josef's Land with Payer, is wonderfully true. There is an air of nobility and dignity worthy the man whom the medal represents, and the Ministry of War did well in commissioning Schwerdtner to design the Memorial at Pola, which is carried out in pure white marble.

Schwerdtner's Portrait-plaquettes of the artist's father and the



Portrait-plaquette of Professor Benk.

sculptor Professor Benk are both full of strength and vigour, while that of the professor's daughter, Frau Urban, shows that the artist can also mould other types : here he has caught the delicate expression of his subject, a true Viennese. In none of his plastic productions does he seek to overweight one characteristic at the expense of another, but makes it his aim to harmonise and blend them all in due proportion.

At the International Medallic Exhibition of the American Numismatic Society at New York, March 1910, this artist exhibited the following works : Stadtbaudirektor Berger; — Fechtmeister Werd-

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nik; — H. E. Burgsmaster Lueger; — Deutschmeister Monument; — Prof. Winternitz; — Prof. Freud; — Union Fechtclub; — Prof. Laurenz Müller; — Johann Schwerdtner.



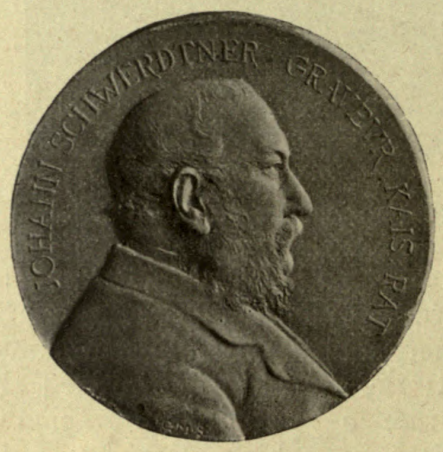
Portrait-plaquette of Frau Urban.

SCHWERDTNER, JOHANN (*Austr.*). Contemporary Sculptor and Medallist, born at Vienna on 14. July 1834, died in 1909; pupil of J. Fischer, and Wenzel Seidan, and the Academy of Arts of Vienna. At the age of 20 he entered the K. K. Military-geographical Institute as pupil in line-engraving, where he remained until 1864, in which year he founded the Works which he directed until his death. Since 1869 he was a member of the Society of Sculptors of Vienna, and since 1873 a member of the Jury at Viennese Arts and Crafts Exhibitions. In 1874 he founded the Independent Society of Viennese Engravers ". On the occasion of his professional Jubilee in 1897 Schwerdtner was presented with the large gold Salvator medal by burgomaster D[r] Karl Lueger in the name of the city of Vienna.

Although some of his medallic productions are clever and skilful, the artist does not rank with the great masters of the Austrian school of medallists, headed by Scharff, and Tautenhayn. Among his numerous works, I may mention the following of which I have seen descriptions: 1868. Third German Federal Rifle Meeting at Vienna, 1868 (obv. only); — 1871. Third Choral Society Festival at Vienna; — 1872. Tenth Anniversary of the Male Choral Society of Vienna; — 1874. Prize medal for Latin scholarship at

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the State Gymnasium of Graz; — 1876. Fortieth Anniversary of the Hydrotherapic Institute of Kaltenleutgeben, with portrait of Dr Emmel; — Joseph Schindler, of Gräfenberg; — 1877. Prize Medal of the Exhibition of Arts and Crafts in Vienna (2 var.); — 1879. Centenary commemoration of the Franchise granted to the town of Fiume; — 1883. Commemorative medal of the "Ottakringer Liedertafel's" foundation; — 1884. Prize Medal of the Krems Industrial Exhibition; — 1886. Meeting of Saxon Societies at Kronstadt (Transsylvania); — Jubilee of Kaltenleutgeben Hydrotherapic Institute; — 1889. Marriage of the Crown Prince Rudolph with Princess Stephanie of Belgium; — 1890. Jubilee (Centenary) of the Neusatz Rifle Club; — Dedication of the "Kaiser" churchbell at Retz, 1889 (R. only); — Bronze badge of the "Schlaraffia Vindobona"; — Commemorative medal of the Third Gymnastic Fête at Hainfeld; — Commemorative medalet of the Foundation of



Portrait of Johann Schwerdtner
(by his son).

the Vienna Numismatic Club; — Wilhelm and Mathilde Cubasch; — Opening of the "Türkenschanz" Park at Vienna; — Opening of the Railway Line from Jamboli to Bourgas, in Bulgaria (3 var.); — 1891. Schlaraffia Vindobona; — Social evening of Viennese artists and actors, 14. March 1891; — Trip of the Numismatic Club to Carnuntum; — Visit to Constantinople of the Viennese Male Choir; — Portrait-medal of A. M. Beschorner; — Austrian Athletic Club; — Priestly Jubilee of Florian Polifka, of Aspang; — 1892. Trip of the Numismatic Club to Göttweig; — Fifth Centenary of the Foundation of Weyer (Lower Austria); — 40th Anniversary of the St. Pölten Sharpshooters' Club; — Olmütz Industrial Exhibition; — 1893. Social evening of the Vienna Male Choir,

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21. January 1893; — 40th Anniversary of the St. Pölten K. K. Rifle Corps; — Visit of the Vienna Numismatic Club to Herzogenburg; — 30th Anniversary of the Athletic Club of Neunkirchen; — First Visit to Vienna of the Haydn Orchestra Club; — 1894. Ritter Lorenz von Liburnau Institute; — Journey to Constantinople of the Austro-Hungarian Export Commission; — Volunteer Fire Brigade at Hainfeld, badge; — 1895. Trip to Krems ot the Vienna Numismatic Club; — Fourth Centenary of the Lower Austrian Rifle Club at Krems; — Choral Festival at Perchtsldodorf (Lower Austria); — 25. Anniversary of the Volunteer Fire Brigade of Herzogenburg; — 1896. Philipp Franz von Siebold, on the 100th Anniversary of his birth; — Eighth Lower Austrian National Rifle Meeting; — 1897. Portrait-medallion of Charlotte Wolter, Hofburg actress; — 1898. Jubilee of H. M. Francis Joseph I. (many varieties); — Jubilee medal of the Industrial School Committee of Retz; — Riflemen's Badge of the Retz Rifle Club; — Fourth Centenary of the Rifle Club of Bregenz, and Kaiser Jubilee Rifle Meeting; — Inauguration of the Josef Struber Monument at Pongau; — Badge ot the Graz Schlaraffia; — Private Jeton; — Scholastic Jubilee Badge of the District of Perg; — 1899. Andreas Hofer, commemorative medal; — 1900. Rifle Meeting medal of Perg; — 1902. Jubilee of Karl Andorfer; — Fisheries Exhibition at Vienna; — 1903. Opening of the "Commerce Exchange" at Vienna; — 1905. Schiller commemoration medals; — 1906. Plaquette of the Wiener-Neustadt Military Academy; — Visit of the Vienna Male Choir to London, &c.

Undated. Vincent Priessnitz, physician at Gräfenberg, † 1851; — Prize Medal of the Horticultural Club of Klosterneuburg; — Badge of the Fisheries Club; — Prof. Griepenkerl, &c.

Schwerdtner usually signed : **J. S.**; — **J. SCHWERDTNER**; — **J. SCHWERDTNER F.**; — **J. NER**; — **SCHWERDTNER**; — **JOS. SCHWERDTNER.**

Schwerdtner was a clever Engraver in ivory and copper.

Prof. von Renner's obituary notice of Johann Schwerdtner gives a very full account of Schwerdtner's life and artistic career.

Bibliography. — *Mittheilungen des Klubs der Münz- und Medaillenfreunde in Wien*, 1890. — *Various Catalogues*, &c. — Prof. von Renner, *Johann Schwerdtner*, Mitth. der oest. Gesellschaft für Münz-und Medaillenkunde, 1909.

SCHWERT. *Vide* **SCHWERDT** *supra.*

SCHWERTGE, NIKOLAUS (*Germ.*). Mint-engraver at Simmern, *circ.* 1572-1582 (Frankf. Münzz., 1903, p. 372). He worked under Mint-master Jacob Mertz, and coined under Count Palatine Reichard.

SCHWIEGELT, JAKOB (*Germ.*). Mint-master at Glückstadt, 1644-

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1660, under Christian IV. During the last few years of the Thirty years' War, the Glückstadt mint did not work (Chr. Lange's *Sammlung schleswig-holsteinischer Münzen und Medaillen*, 1908).

SCHWINGERSCHUH, PAUL ERDMANN VON (*Austr.*). Mint-master at Prague, 1755-1784, in connection with **A. STÖHR**, Mint-warden. Their issues are signed **S.S.**, and occur also on coins of Schlick. The mint of Prague was closed on 18. February 1784, but reopened on 28. August 1795.

SCIPIONE AMICI, GIULIANO DI (*Ital.*). Gem-engraver to Pope Paul II., 1464-1471.

SCLATER, ROBERT (*Brit.*). A Scottish Medallist of the second quarter of the nineteenth century, who lived at Edinburgh. His works date from 1826. By him are: Portrait-medal of George Heriot, † 1624; signed: **SCLATER F.** (a presentation medal ot Heriot's Hospital in Edinburgh); — Medal of the Highland and Agricultural Society of Scotland, instituted 1784; obv. Heads of Geo. III., Geo IV., and William IV., in profile to left; — Medal of the Royal Caledonian Club, instituted in 1838 (signed: **SCLATER SC.**) (Cochran Patrick, *Scottish Medals*, 1884).

SCOPAS (*Greek*). This inscription **CKOΓAC** occurs on a fine hyacinth intaglio of the Leipzig Library, representing a beardless male head. M. Babelon adds, in his description of the gem, that it is unlikely that the Engraver is the same person as the famous sculptor of the bas-reliefs of the Mausoleum.

Scopas was an artist of pre-imperial times.

The signature **ΣKOΓAΣ** on gems purporting to be ancient is undoubtedly modern.

The signature has been added in modern times on various gems: Oedipus and the Sphinx; signed: **ΣKOΓA·EΓ·** (Stosch); — Bust of Apollo Citharedus (Sellari); — Head of Epicurus, sard (Count Butterlin); — Young woman at her toilet (Caylus).

BIBLIOGRAPHY. — Furtwängler, *Antike Gemmen*. — King, *Antique Gems*, p. 224. — Babelon, *La gravure en pierres fines*, 1894.

SCOTHEM, JAN VAN (*Dutch*). Mint-master at Middleburg, appointed 19. October 1355, under Willem **V.**

SCOTT, MAJOR then **LIEUT. COL. B.** (*Brit.*). Officiating Mint-master at Calcutta, appointed on 22. September 1891, and in office until 1st March 1892; 23. November 1897 to 6. July 1900; 1. October 1900 to 30. November of the same year; and again from 1. November 1902 to 22. April 1904. He also officiated at Bombay, 1895-1897.

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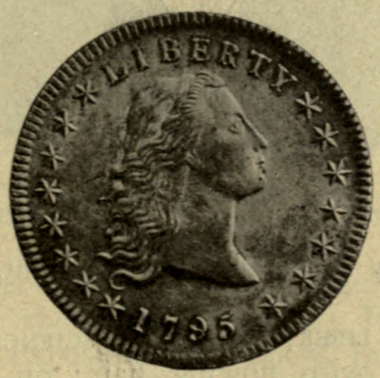
SCOTT, B. (*Brit.*). Engraver of coins and Medallist to the empresses of Russia, Elizabeth and Catherine the Great, 1754-1762. Iversen states that his initials **B.S.** occur on Roubles of the years 1754 to 1757, and on two small Memorial medals of Elizabeth, and I have further noticed it on a Portrait-medal of Catherine II., 1761, and on a commemorative medal of the Battle of Poltawa (signed: **B. SCOTT F.**).

SCOTT, J.D. (*Brit.*). Engraver of a St. Patrick's Total Abstinence Society medal of Montreal, 1841 (Leroux, *Médaillier du Canada*, p. 111).

SCOTT, R. (*Brit.*). This signature occurs on a Prize medal of the Glasgow East End Exhibition, 1890. The engraver is a local Die-sinker and Seal-engraver.

SCOTT, ROBERT (*Amer.*). First Engraver of the United States Mint at Philadelphia, appointed on 23. November 1793, and apparently in office until January 1824. Evans states that "information is wanting as to the nativity of Scott, but at the time of his appointment he seems to have been turning the down-hill of life. He is remembered as rather under size, and as an honourable and agreeable gentleman".

The first official coinage of the United States dates from 1793 and consists only of Cents and Half Cents. In the following year, silver Dollars, Half Dollars, and Half Dismes were also issued, and in 1795 the Eagles and Half Eagles were first struck.



Dollar of the United States of America, 1795.

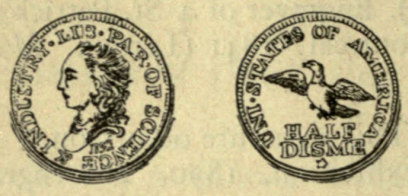
The earliest coins issued by the United States Government were Half Dimes. This issue, which took place in October 1792, is thus described by Washington in his message to Congress, 6. November 1792: "There has been a small beginning in the coinage of Half-dismes; the want of small coins in circulation, calling the first attention to them".

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On these early coins, the portrait of Martha Washington is said to have been used for the personification of the head of Liberty; —

Half Disme. Obv. LIB. PAR. OF SCIENCE & INDUSTRY. Head of Liberty (portrait of Martha Washington) with flowing hair to left; beneath, 1792.

℞. UNI. STATES OF AMERICA. Eagle flying to l.; beneath, HALF | DISME | * 10, 5 mill. — 21 grains.



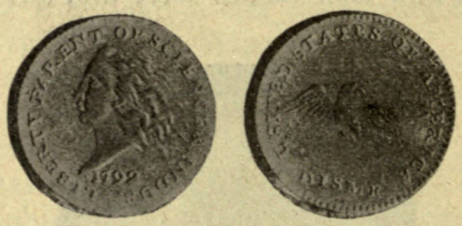
Half Disme of 1792.

Of these Half-dismes only 100 dollars' worth were struck and placed in circulation. They are now very scarce and sought after by collectors.

The same portrait of Martha Washington occurs also on a Pattern Disme of the same year.

Pattern Disme. Obv. LIBERTY PARENT OF SCIENCE & INDUS. Head of Liberty to left, with flowing hair; beneath, 1792.

℞. UNITED STATES OF AMERICA. Flying eagle, head to left; beneath, DISME. 14 mill. — 57 grains.



Disme of 1792.

To these coins may be added a Pattern Cent, also of 1792, with the same portrait.

Pattern Cent. Obv. LIBERTY PARENT OF SCIENCE & INDUSTRY. Head of Liberty to right with flowing hair; on truncation: BIRCH; beneath, 1792.

℞. UNITED STATES OF AMERICA. Within laurel-wreath tied below with a ribbon, the inscription: ONE CENT; under the wreath: $\frac{1}{100}$. Edge inscribed: TO BE ESTEEMED * BE USEFUL. 21 mill. — 217—286 grains.

Although the last piece only bears the engraver's name, it is most probable that Birch cut the dies for all three coins.

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The head of Liberty on the United States silver currency (Dollars, Half Dollars, Quarters, Dimes, and Half Dimes) continued for



Pattern Cent, 1792.

several years to be a modified type of the portrait of Martha Washington.

BIBLIOGRAPHY. — Evans, *U. S. Coinage*, 1892. — Snowden, *Washington Medals*.

SCROCCETTI, GIUSEPPE (*Ital.*). Author of a Portrait-medal of Faustina Bordoni, 1723.

SCUAP, NICOLA. Signature of Nicolaus Schwabe *q. v.*

SCUDDER, JANET (*Amer.*). Contemporary Sculptor and Medallist, born in Terre Haute, Indiana, on 27th October 1874, a daughter of William Hollingshead and Mary Sparks Scudder, a descendant from Thomas Scudder of London, who with his wife Mary emigrated to Salem, Mass. in 1635. Miss Scudder was educated at the High School in Terre Haute, began to study sculpture at the Cincinnati Art Academy under Louis J. Rebisso, and continued at the Art Institute, Chicago, under Lorado Taft. Later she entered the Académie Vitti and Collarrossi in Paris, finally becoming the pupil of Frederick Mc Monnies.

While studying in Chicago Miss Scudder was given orders for two figures for the Columbian Exposition, one for the Illinois Building, and another for the Indiana Building. She was awarded a Bronze medal at the Chicago World's Fair, and also at the Louisiana Purchase Exposition, St. Louis. In 1901 five Portrait-medallions by her were acquired by the French State for the Luxembourg Museum.

Miss Scudder's principal works are: Seal for the Bar Association of New York; — Cinerary Urn for Daniel Mather Walbridge, Woodlawn Cemetery, New York; — Fountains for Archbold Cottage, Bar Harbor, Maine; — Other Fountains for Mrs. E. Howard Child, Westwood, Mass; Chas Platt, N.Y.; James Burge, Southampton, L.I.; Richmond Art Association; — Statue of "Japanese Art"

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for the Brooklyn Art Museum ; — Marble sun-dial for Mrs. Warner M. Leeds, Port Washington, L.I. ; — Bronze Memorial Tablets to Arthur Middleton Reeves, Richmond, Indiana ; — Marble Memorial to Bishop Hare, Sioux Falls, Iowa; — "Frog Fountain" and Collection of 8 silver Medallions, purchased by the Metropolitan



Miss Mildred Barnes.

Museum, New York, in 1904; — Collection of Medallions in Congressional Library at Washington D.C. and Indianapolis Art Museum, etc.

Miss Scudder is a Member of the American National Sculpture Society, and National Society of Arts.

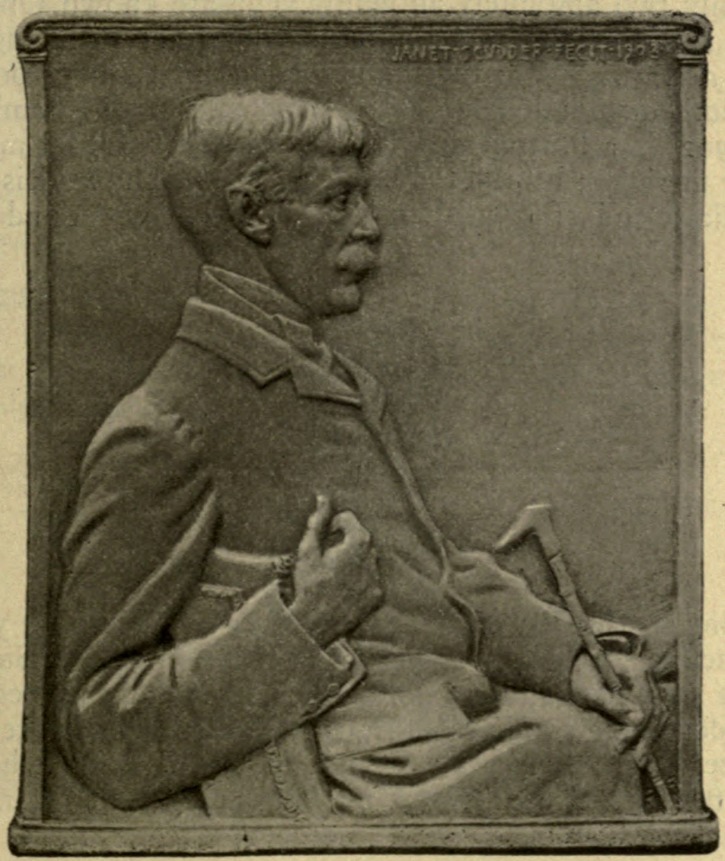
Her principal Portrait-medallions are the following :

1900. Mrs. Michael van Buren ; — Mrs. Warner M. Geeds ; — Miss Leslie Emmett; — Miss Alice Jones ; — 1902. Bishop Hare ; — Percy Chubb Esq. ; — Miss Margheretta Mac Veagh; — 1903. Portrait of a Gentleman (*illustrated*) ; — 1904. A. J. Parsons Esq. ;

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Master Billy Fahnestock.



Portrait of a Gentleman.
(*Reduced*).

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— Master Royal Parsons ; — Master Billy Fahnestock ; — Miss Caroline Reeves Foulke ; — Arthur Middleton Reeves Esq. ; — E. Howard Child Esq. ; — 1905. Miss Helen Seely ; — Mrs. Alice Eno ; — Miss Mildred Barnes (*illustrated*) ; — 1906. Mrs. William Eno ; — 1909. Francis Whitehouse Esq., etc.

Miss Janet Scudder has been very successful so far, thanks to her real talent and keen artistic perception. Her work is delicate, but does not lack in boldness and originality.

Articles treating of this artist's work have appeared in the "Studio".

At the International Medallic Exhibition of the American Numismatic Society at New York, March 1910, she exhibited a dozen of her works ; also a selection of thirteen of her best medallic productions at the Brussels Salon de la Médaille, 1910.

BIBLIOGRAPHY. — *Information kindly supplied by the artist and by Mr. Theodore Spicer-Simson. — The Studio. — Catalogue of the International Medallic Exhibition of the American Numismatic Society, March 1910.*

SCULTET VON SCHOLTISHEIM, SALOMON (*Bohem.*). Mint-engraver at Prague, 1636-1656. Beside coin-dies, he cut Religious medals, some dies of which are still preserved at the Vienna mint.

SCYLAX (*Greek*). Gem-engraver of the Alexandrine period, by whom only two absolutely authentic gems are known. One signed CKYΛAΞ is an intaglio representing a young Satyr dancing (Furtwängler, *o. c.*, p. 49-50) ; and the other, purchased for 2500 frs. by the Bibliothèque nationale, Paris, at a sale of Dr Sambon's in March 1902, is a Portrait-intaglio (*illustrated*). Youthful male bust in profile to right ; behind the head, CKYΛAΞ. The work is charmingly delicate and of exquisite style. This gem was found at Brindisi.



Portrait-intaglio, by Scylax.

Referring to the first of these two works of Scylax, the youthful Satyr dancing, Prof. Furtwängler says : "Die Arbeit des Steines ist eine ganz vorzügliche ; trotz der zierlichen Ausführung des Details herrscht doch eine so feine Mässigung, eine so ächt antike Frische im Ganzen, ein solcher Gegensatz zu allem Weichlichen und Unsichern, dass ich die Gemme nur für antik halten kann. Wie

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schön und klar sind die Formen des Körpers, wie einfach derb das stumpfnäsige Satyrgesicht, und wie zart geschmackvoll ist das Pantherfell behandelt."

Among the dubious gems, whether antique with a signature added in modern times, or entirely modern, I may mention the following bearing the inscription of Scylax: — Cameo representing Hercules Musarum (formerly in Baron Roger de Sivry's collection). This gem is considered as original by M. Babelon (Daremberg & Saglio's Dict., *art. Gemmae* II, 1479); — Eagle's head, sard (formerly in the collection of Lord A. Percy, and now in the Hermitage, St. Petersburg; probably borrowed from the Blacas gem, inscribed CKYΛA). An imitation of this gem, from the Castellani collection, exists in the British Museum, with the inscription CKIΛAK; — Head of Pan, full face, amethyst (Blacas); — Head of C. Antius Restio, sard (formerly in the Marlborough Collection); — Male portrait, sard (ibid.); — Head of a bald man, garnet (formerly in Baron Roger de Sivry's cabinet); — Man standing, holding a bow, sard (ibid.); — Mask of Satyr, front face (ibid.); — Combat between a giant and griffin, sard (St. Petersburg), etc.

Pichler imitated some of these.

In the Poniatowski collection were the following eighteenth century gems, inscribed Scylax: Bacchus bringing Semele from Hades, oriental cornelian; — The centaur Phobus pouring out wine for his guest Hercules, oriental cornelian; — Hercules in the act of striking Telamon, who, to appease him, points to the altar he is constructing in his honour, oriental cornelian; — Thetis inquiring of Achilles the cause of his affliction, cornelian.

Bibliography. — Furtwängler, *Antike Gemmen*. — Ibid., *Jahrbuch* &c., 1889. — Babelon, *op. cit.* — King, *Antique Gems*, 1860. — Murray, *Catalogue*, &c. — Raspe, *op. cit.* — Prendeville, *The Poniatowski Gems*.

SCYMNUS, CKYMNOC (*Greek*). The only authentic gem known with this signature CKYMNOY was formerly in the Kibaltchich Collection (St. Petersburg). In his catalogue of the collection, Dr Sambon describes this gem thus:



Intaglio, by Scymnus.

"Jeune Faune courant vers la droite; il agite de la main gauche

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le thyrse et verse, de la main droite élevée, le contenu d'une coupe. Il regarde en courant une panthère qui gambade à ses côtés. Derrière, se lit la signature du graveur **CKYMNOY** (d'une authenticité incontestable). Intaille sur cornaline orientale. Travail hellénistique d'une grande finesse. Conservation irréprochable. Pièce d'élite.

"C'est la seule pièce connue avec cette signature."

This signature occurs also on another gem, which is modern, and described by King as representing Bacchus followed by a panther.

S. D. also **SEBA. DATT.** *Vide* **SEBASTIAN DADLER.** Medallist at Augsburg, 1619-1653.

S D. *Vide* **DANIEL SIEGMUND DOCKLER.** Medallist at Nuremberg, † *circ.* 1688.

S. D. *Vide* **SEBALD DIERLEBER.** Mint-master at Dresden, 1635-1640. He appears to have been Mint-warden at Prague from about 1625.

S. D. *Vide* **SIMON DANNES.** Mint-master at Schleitz, 1669-1675 and 1678-1680; in Harzgerode, 1675-1676.

S. D. *Vide* **SIEGMUND DANNIES.** Mint-warden at Minden, 1682-1689; Mint-master at Stargard, 1689-1692, and Königsberg in Prussia, 1695-1697.

S. D. *Vide* **SEBALD** and **DRENTWETT.**

S. D. A. (*Ital.*). According to Milanesi and Armand these initials may be the signature of a Florentine Goldsmith **SALVESTRO DELL' AVACCHIA,** who worked for some time at Rome for Pope Leo X. Vasari states that this goldsmith excelled in all the branches of his art.

The initials **S. D. A.** occur on a medal of Cardinal Giangiacomo Sclafenati, undated; 58 mill.; — and on another of Filippo Sclafenati; 54 mill.

BIBLIOGRAPHY. — Armand, *op. cit.* — Heiss, *op. cit.*

SEATON, CHRISTOPHER (*Brit.*). A Scotsman, pupil of the Danish Gem-engraver Christian Reisen, was in 1750, says King, "at the head of his profession in London." He endeavoured to give an extreme finish to his gems: hence they are weak, cold, and without spirit. His chief works are portraits of Pope, Inigo Jones, and Sir John Newton, for the last of which he was paid 25 guineas" (p. 273). Raspe describes further by him a Head of Psyche, in white cornelian, and a Portrait of Charles I., in the character of the 'Ecce Homo'.

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Seaton engraved the Great seal of George III. and also, in the opinion of Mr. Frank Bowcher, one of those for use in Ireland under the same reign.

BIBLIOGRAPHY. — Mariette, *op. cit.* — King, *op. cit.* — Raspe, *op. cit.*

SEBALD, MARTIN (*Germ.*). Sculptor and Medallist of the nineteenth century, died in the early part of 1888 at Augsburg. He worked for the **DRENTWETT** Die-sinking establishment for many years (*circ.* 1875-1887) as Modeller of the medals they issued. The firm was founded in 1842 at Augsburg by Gottfried Drentwett († 2. May 1871), and continued by his son Carl Drentwett (born 9. April 1848-† 24. March 1878), who made the business over in 1869 to the lithographer Heinrich Schmidt, the present owner.

Schlickeysen-Pallmann (p. 380) led me in error when I mentioned (Vol. I, p. 614) the name of Sebald Drentwett as that of the founder of the Drentwett private mint. For a list of some of Sebald's productions, confer my article on Drentwett (Vol. I, *NE*, pp. 614-616).

By Sebald are also a number of Portrait-medals of German celebrities, as Goethe, Schiller, Prince Bismarck, Count Moltke, etc.

SEBASTIANI, HEINRICH JUSTUS (*Germ*). Mint-warden, 1692-1694, and later Mint-master, 1694-1702 at Steuerwald. His initials **H. S.** or also **H. I. S.** occur on the coins.

SECCHI, LUIGI (*Ital.*). Contemporary Sculptor and Medallist, residing at Milan, from whom I have been unable to obtain any information as to his artistic career.

At the Brussels "Salon de la Médaille" 1910, he exhibited a Portrait-medal of Camillo Boito, 1905, and at the New York International Medallic Exhibition, March 1910 : Prof. Carlo Baravelle ; — Senator Francesco Brioschi ; — Portrait of a young Lady ; — Virile portraits ; — Senator Giuseppe Colombo ; — Comm. Camillo Boito ; — Cav. Prof. Luigi Brianzi ; — Senator Luca Beltrami ; — Senator Luca Beltrami's mother.

SIBILLE, Mme JULIETTE (*French*). Contemporary Sculptor, born at Paris ; pupil of Chapu, and P. Dubois. At the Salon of 1892 this artist exhibited a Portrait-medallion of a young Lady.

SECOND, JEAN, surname of **JEAN EVERARDI** or **NICOLAÏ** (*Flem.*). Poet, and Medallist of Malines, born at The Hague, 14. November 1511, died at the early age of 25 on 27. September 1536. His life has been told by Pinchart, Picqué, Raymond Serrure, and again more recently by Dr Simonis, in his *L'Art du Médailleur en Belgique*, 1900 (pp. 35-92).

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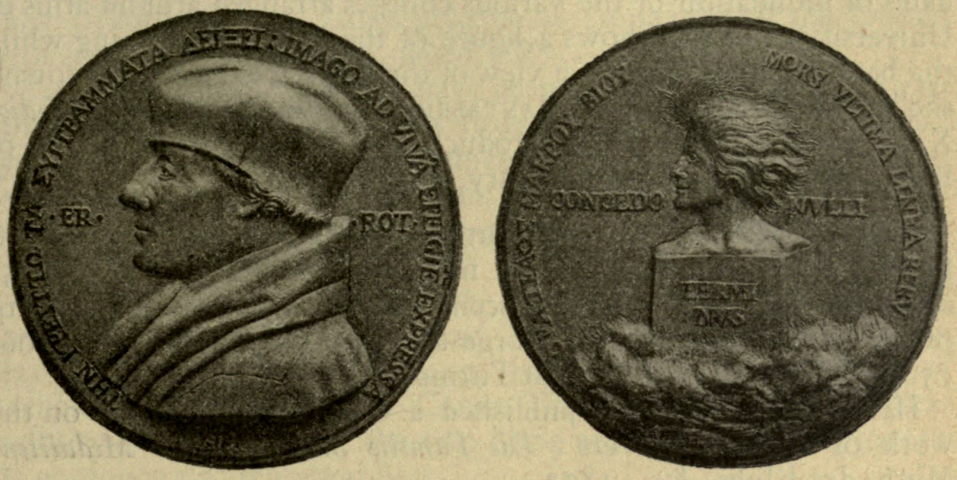
The artist's father, Nicolas Everaers, was born at Gruysperke, near Middelburg, and from humble circumstances he rose to become President of the Council of Holland. The mother, Elisa Bladelle, was a native of Malines. The youth's first teachers were Jacques Wolcard, of Berg-op-Zoom, and Stenenmeulen, of Malines. Nothing is known of his childhood, but in 1527 he settled at Malines, where he became a favourite in the brilliant circle of dignitaries of the court of Margaret of Austria. At the age of seventeen, he modelled his first medal, a portrait of his father. In 1532, he went to Bourges to study law, and after a year obtained the degree of doctor-in-laws. In 1534, we find him filling the post of secretary to the Cardinal of Toledo in Spain. His stay there was of short duration. The Emperor Charles V., to whose ears the fame of the delightful poet had reached, appointed him his private secretary and panegyrist. As such, Second accompanied the Emperor in his expedition to Tunis in 1535. The African climate proved injurious to his health, and he was obliged to return to Spain, where however he did not recover his strength. Returning to Tournay, he was taken ill with fever, and died on 27. September 1536.

Kits, who found in 1838 a Portrait medal in lead of Second's mistress Julia, was the first to draw attention to the medallic work of the poet. Picqué in 1873 published his medal of Nicolas Grudius and Anna Cobella. Cumont in 1894 gave a list of eight of his productions, to which Dr Simonis has been adding ten more, at least tentatively.

List of Medals. 1. Nicolas Everaers, the artist's father, with the legend : NICOLAO EVERARDI PATRI IOAN . FILIVS . F . ℬ (only known from a later casting); — 2. Another, with the legend : IO . SE . F . MDXXXI (in the collection of M. Mayer-van den Bergh, of Antwerp); — 3. Joachim Ringelbergh, of Antwerp (*Trésor, Med. all.*, Pl. IX, 9); 4. Lucius Brassicanus, poet; — 5. Johannes Dantiscus, bishop of Culm, undated (Simonis, Pl. III, 3; diam. 55 mill.); — 6. Aegidius Buslidius (Gilles Busleiden), poet, undated; — 7. Julia, the artist's first mistress, of Malines (lead portrait-medal). In a letter, dated 8. May 1533, to Jan van Schoorl, a painter of Utrecht, Second mentions that he has just modelled a medal, and that he has already done that of Julia; his terms are very explicit : *Rogo sincere judices, vix enim inducor, ut credam judicium quod de Juliae imagine proferebas, fuisse incorruptum* ; — 8. Franciscus Craneveld, 1533; honestone; 48 mill. (Hague Museum); — 9. Nicolas Grudius, brother of Second; — 10. Anna Cobella, first wife of Grudius; — 11. Neera, second mistress of Second, whom he met in Spain; — 12. Jean Carondelet, archbishop of Palermo, provost of Saint Donat at Bruges; — 13. Charles V.; ℞. The Pillars of

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Hercules; modelled in honestone, and bronze (*Trésor, Med. all.*, p. 38, n° 2). This was executed in various sizes; — 14. André Alciat, lawyer of Bourges, Count Palatine; Rℒ. ΑΝΔΡΟΣ ΔΙΚΑΙΟΥ ΚΑΡΠΟΣ ΟΥΚ ΑΠΟΛΛΥΤΑΙ Caduceus between two cornucopiae, undated (1533); — 15. Nicolas Grudius and Anna Cobella (two specimens in the Brussels Museum); — 16. Nicolas Perrenot, cardinal Granvella, minister of Charles V.; — 17. Johann Danielis,



Portrait-medal of Erasmus of Rotterdam.

secretary of Charles V.; — 18. Erasmus of Rotterdam; formerly ascribed to Quentin Metsys, but given to Second by Dr Simonis (*op. cit.*, p. 80-88).

Second probably modelled his portraits in wax, or honestone, after the fashion of his German contemporaries, and only some specimens were cast in bronze. Most of the known pieces in bronze exist only in later casts of the seventeenth century.

The artist's most famous poetical works are *Les Baisers* and his *Elegies*. He has been called the Flemish Tibullus, and indeed he ranks very high.

Bibliography. — Pinchart, *Biographies des graveurs belges*, Rev. belge, IIe série, II, p. 429. — Picqué, *Discours à l'Assemblée générale annuelle de la Société royale belge de numismatique*, 6 juillet 1873. — Simonis, *L'Art du Médailleur en Belgique*. — Georges Cumont, *Médaille au buste de Charles Quint par le poète Jean Second*, Rev. belge num., 1895, p. 113.

SECRÉTAIN, LOUIS (*French*). Goldsmith of Tours, who in 1486 was condemned, for making spurious coin, to be boiled alive and afterwards to be hanged.

Bibliography. — Babelon, *La Monnaie*, p. 163.

SEDLATZEK, FR. (*Germ.*). Die-cutter whose name occurs on the Token described below: Obv. Head, to right, above crossed

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laurel-branches. WILHELM II. DEUTSCHER KAISER. Rv. FR. SEDLATZEK BRESLAU | 44 RING 44 | JETZT NVR | IM HAUSE DER | NASCHM (Delicatessen market). APOTHEKE | – .— | FABRIK FÜR STEMPEL | SCHABLONEN | & | MEDAILLEN. Aluminium. 22 mill. Edges beaded.

SEECK, M. (*Germ.*). London Agent of Messrs. L. Chr. Lauer and C° of Nuremberg, and Designer of a Souvenir medal of the Universities of Oxford and Cambridge. On obv. are coats of arms and dates of foundation of the various colleges arranged around arms of University; the Rv. shows a figure of the Muse of Learning while the background represents a view of the respective university town; the legend is OXONIA (resp. CANTABRIGIA) ALMA MATER MEA (*Studio*, XXIX, 209). A more recent production is the Coronation medal of King George V. and Queen Mary, June 1911.

SEEL, or **SÖLL**. Two Die-cutters of that name, **PETER**, and **PAVL S.** were employed at the mint of Salzburg, *ca.* 1632-1665, and 1660-1695 resp. They descended from a family of Salzburg officials, the name of one George Seel occurring as early as 1506-1509 as Justice of the peace at Tittmoning.

Herr Gustav Zeller has published a very full monograph on the work of these Engravers: *Die Familie Seel und ihre Medaillen*, Mitth. des Klubs, &c., 1893.

SEEL, PAUL (*Austr.*). Son of Peter Seel; Medallist, and Mint-engraver at Salzburg, *circ.* 1660-† 1695. He learned the art of die-cutting with his father, and worked also as a Line-Engraver. From 1660 to 1665 he assisted his father at the Salzburg mint; from 1665



John Ernest Count Thun, archbishop of Salzburg.

until his death, he filled the office of Chief-engraver; his successor was Ignaz Portenschlager (1695-1715).

Paul Seel worked for and under archbishops Guidobaldus Count

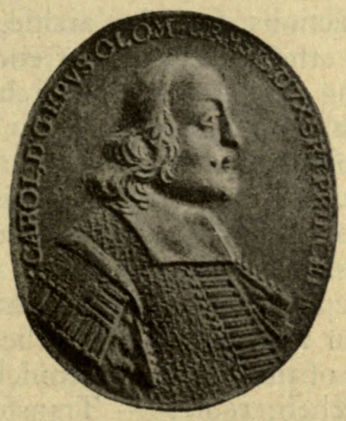
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Thun (1654-1668), Maximilian Gandolfo Count Khuenburg (1668-1687), and Johann Ernest Count Thun (1687-1709).

Amongst his most noteworthy productions are : Large gold coins (multiples of the Ducat) with the arms of Max Gandolfo and the Patron Saints Rupert and Virgil, dated 1668; — Thaler commemorating the Eleventh centenary of the Archiepiscopate under Max Gandolfo, 1682; — Silver Portrait-medal of Max Gandolfo, 1686; — Oval Portrait-medal of Johann Ernst Count Thun, 1687 (*illustrated*); — Large gold coins (multiples of the Ducat) with arms of Johann Ernest, dated 1687.

Paul Seel's reputation must have been considerable. He cut a vast number of so-called "Pilgrim's Badges" and "Monastic Medals" (generally in yellow brass), which range from Westphalia and Switzerland to Hungary, and from Saxony and Silesia to the coast of the Adriatic. The probable date of their production is comprised mainly between 1680 and 1690.

The artist signed his medals **PS**, and less frequently **SP**; his full name occurs only on the round Portrait-medal of Archbishop Max Gandolf Count Khuenburg, 1686, and on the oval one of Archbishop Johann Ernest Count Thun, 1687; but the great majority of the works of the two Seels are unsigned. The initials **SL** no doubt also represent Seel.



Count Karl Liechtenstein, bishop of Olmütz.

Prof. Domanig suggests the attribution to Paul Seel of an oval Portrait-medal of Count Karl Lichtenstein, bishop of Olmütz (*illustrated*), which in treatment and style bears strong analogy with the artist's authenticated productions, and he reproduces on Pl. 85, n° 74 (*Die Deutsche Medaille*) a Pilgrim's Badge, undated, signed : **P. S.**, with the Adoration of the Shepherds on obv. and on Rv. The three Kings worshipping the Infant Christ.

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By Paul Seel are further : Oval medal on the Capture of Budapest, 1686 (signed : P. S.) (2 var.); — Oval medals of the Priory of Chiemsee (Upper Bavaria), with bust of Pope Sixtus II. (signed : P. S.) (2 var.); — Oval Plague Amulet of Munich; — Oval medals, Academy of the Militia angel. St Thomas ab Aquinus, Salzburg, founded in 1669 (4 var.); — 11th Centenary of the Benedictine Nunnery of Nonnberg, 1682; — 11th Centenary of the Benedictine Monastery of St. Peter at Salzburg, 1682 (signed : P. S.); — 5th Centenary of the Abbey of Windberg at Sossau, near Straubing, 1677 (heart-shaped); — Oval medal on the Relief of Vienna, 1683; — Sixth Centenary of the Foundation of the Shrine of Mariazell, 1687 (2 var.; one signed P. S.); — Erection of the Column of the Holy Trinity in Vienna, etc.

Bibliography. — Gustav Zeller, *Die Familie Seel und ihre Medaillen*, Mitth. des Klubs der Münz- und Medaillenfreunde in Wien, 1893. — *Sammlung berühmter Medailleure und Münzmeister nebst ihren Zeichen*, Nürnberg, 1778.

SEEL, PETER (*Austr.*). Medallist, and Mint-engraver at Salzburg, *circ.* 1632-1665. His name first occurs in contemporary records in 1632 as archiepiscopal Seal- and Coin-engraver at the Salzburg mint, and for a period of 33 years he held his office, which only old age compelled him to give up. His colleague at the Mint from 1630–1655 was the Tyrolese Engraver König (otherwise Mathias Khuenig von Baumbhausen) of Hall, and after that period he was assisted by his son Paul.

Peter Seel's productions for the archiepiscopal mint consist mostly of dies for the Salzburg currency, from the Thaler downwards, including the Ducat, of archbishops Paris Count Lodron, and Guidobaldus Count Thun. By him are also the two gold medals with a representation of the façade of Salzburg Cathedral, dated 1654 and 1655. We may note that this Engraver did not cut any Portrait-medals of the Salzburg archbishops, and that his work is inferior to his son's.

That the artist accepted commissions outside the Salzburg mint is apparent, as by him are, for instance, the medal commemorating the Breaking out of the Plague at Munich in 1634; — Fourth Centenary of Fraukirchen, 1640; — Transfer of the image of the Holy Child from Cloister Dieffendorf in Bavaria to Salzburg, 1650 (3 var.); — and Seventh Centenary of the Battle of Lechfeld near Augsburg against the Huns, 1655.

He is probably responsible also for a number of Pilgrims' Badges and Monastic medals, in which his son Paul is said to have made a special mark, *circ.* 1680-1690. Prof. Domanig describes one of these Badges in his recent work (*Die Deutsche Medaille*) under the name of Peter Seel, but admits that it is impossible to discriminate between the works of father and son. The appended list, compiled

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by Zeller, from Beierlein's descriptions, comprises productions of Peter and Paul Seel and other related engravers, for the following shrines and holy places: — *Adelwany* (Upper Austria) (8 var.); — *Altötting* (Bavaria), Pilgrims' Badges, Rosenkranz medals, Badges of the Jesuits College, &c. (25 var.).; — *Andechs* (Hl. Berg) Benedictine Monastery and place of Pilgrimage near the Ammersee in Upper Bavaria (2 var.); — *Armesberg* (Bavaria) (2 var.); — *Augsburg* "Udalricus" Victory crosses (7 var.); — *Augsburg and Mariazell*; — *Benedictbeuern* (7 var.); — *Bogenberg* (Lower Bavaria) (2 var.); — *Chiemsee* (Herren-Chiemsee) (3 var.); — *Dorfen* (3 var.); — *Dorfen* (and *Altötting*); — *Dorfen* and *Lofer*; — *Duntenhausen*; — *Ebersberg* (signed: V. S.); — *Edenberg*; — *Elend* (2 var.); — *Ettal* (near Oberammergau) (6 var.); — *Fischingen* (ct. St. Gallen); — *St. Florian* (2 var.); — *Frauenberg* (Styria); *Frauenstein*; — *Fraukirchen* (Bavaria) (2 var.); — *Freiburg in Brisgau* (Dominican Cloister of St. Katharina Senensis) (6 var.); — *Füssen* (signed: G. N.); — *Heiligenberg* (near Olmütz) (2 var.); — *Heiligenblut* (near Erding in Bavaria) (2 var.); — *Innsbruck* (Serviten Cloister); — *Inchenofen*; — *Innsee* (Benedictine Monastery near Kaufbeuren); — *Kettenzell* (in the Black Forest); — *Kirchenthal* (near Lofer in Pinzgau) (3 var.); — *Cologne*, Æ polygonal medal, Obv. Birth of Christ; Rv. The three Kings, &c.; and "Rosenkranz" medal; — *Lechfeld* (2 var.; one signed: P. S.); — *St. Mang in Füssen* (on the Lech); — *Maria-Eck* (near Traunstein, Upper Bavaria); — *Einsiedeln* (Switzerland) (11 var.); — *Maria-Einsiedel* (near Munich) (2 var.); — *Maria-Plain* (near Salzburg), (4 var.); — *Maria-Saal* (Carinthia); — *Maria Scharten* and *Maria Taferl*; — *Maria Schmerz*; — *Maria-Taferl* and *Mariazell* (on the Danube in Lower Austria) (9 var.); — *Mariazell* (Styria) (8 var.); — *Mettenham* (Bavaria); — *Munich* (4 var.); — *Munich* and *Altötting*, Plague Amulets (2), one dated 1634; — *Pantaleon*; — *Ponlach* (shrine of Maria-Brunn at Ponlach, near Tittmoning, in Upper Bavaria) (2 var.); — *Prague*, Æ. oval, DOLOROSA. AD. S. IACOBVM. &c.; signed: P. S. (2 var.); — *Ratisbon* (Monastery of St. Emeran); — *Salzburg*, Congregational medals of the Sacrament or Red Brotherhood (5 var.; two signed: P. S. and P.SL.); Plague Amulet, St. Sebastian's Church, &c.; — *Scheyern*; — *Seitenstetten* (Lower Austria) (2 var.); — *Seligenstadt* (4 var.); — *Sonntagsberg* (20 var. or more); — Plague Amulets, signed or unsigned; — *Tegernsee* (Upper Bavaria) (2 var.); — *Trens* (near Sterzing, Tyrol); — *Vilgertshofen* (near Schongau, Upper Bavaria) (3 var.); — *Waldsassen* (Cistercian monastery and holy place in the Upper Palatinate); — *Waldthurn* (2 var.); — *Warta*; — *Weihenlinden* (near Aibling, Upper Bavaria); — *Weingarten* (Benedictine monastery in Württemberg (4 var.); — *Weissenstein* (Tyrol); — *Vienna* and *Mariazell*

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(5 var.); — *Wessobrunn* (Bavaria); — *St. Wolfgang am Burgholz* (Upper Bavaria); — and numerous Religious badges, &c. of uncertain places of issue, St. Michael Brotherhoods, &c. (the description of 22 varieties is given by Zeller and 22 more by Pachinger); — *Vilsbiburg* (Lower Bavaria); — *Wiblingen* (near Ulm) (2 var.). These Badges and Medals are chiefly oval, and struck in yellow brass, rarely silver, dated or undated, with or without signatures.

The post of Engraver at the Salzburg mint does not appear, from the mint archives, to have been a very remunerative one; the Die-cutter was paid for piece work only, receiving a fixed salary (Wartegeld) of 30-60 Gulden, and one can hardly wonder that the Seels sought to extend the field of their activity outside their place of residence.

"Die Seelschen Medaillen sind Kleinkunststücke, sind Werke eines echt deutschen Meisters, sie sind ein getreues Abbild deutschen Kunstlebens. Ebenso stolz wie die Italiener auf ihren Abondio und Hamerani, dürfen wir Deutsche auf unseren Seel sein, den Begründer einer neuen Schule. Seel ist für das siebzehnte Jahrhundert das gewesen, was für unsere Zeit der Wiener Meister Anton Scharff war" (Pachinger, *loc. cit.*, 1).

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SEELÄNDER, NICOLAUS (*Germ.*). A noted Line-engraver of the first half of the eighteenth century, appointed Engraver to the Ducal Library at Hanover in 1716, in which office he remained until his death in 1744. He was born at Erfurt, and apprenticed to a locksmith, but early devoted himself to Line-engraving and Die-sinking. His first known medallic production is a Portrait-piece of Count Philipp Wilhelm von Boineburg, Statthalter of Erfurt. In 1715 he executed a large Coronation medal of George I. of Great Britain (of a silver weight of 16 oz.; fully described in *Medallic Illustrations*, II, $\frac{426}{15}$; signed on obv. **N. SEELÄNDER. FECIT**) [1]. D[r] Bodemann, in his short monograph of the artist, published in 1890, relates that Seeländer came over to England in 1715, in order to present personally his Coronation medal to the King. Although armed with a letter of introduction from Leibnitz to the Princess of Wales, he had to wait many weary months before his

1. The British Museum only possesses a lead specimen of this medal. Casts are found in the Gotha Ducal Cabinet, and Apell Collection at Erfurt. The dies were in the possession of the medallist G. G. Adams, but I do not know what became of them after his death.

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work could be brought to the notice of the sovereign, who after keeping it sometime caused it to be returned with a message that the medal pleased him very well, and that the Engraver was at liberty to strike replicas for sale. In the mean time the poor artist appears to have spent his all and to have been in straitened circumstances, as he complains in a letter to Leibnitz, dated 13. February 1716. In the famous philosopher, Seeländer had found a patron and friend, and to him he owed the appointment in that same year of Line-engraver to the Hanover Library, with a monthly salary of 20 Thaler 30 Mariengroschen. In that capacity he engraved the fine copper-plates (of seals, coins, monuments, relics, landscapes, etc.) of the *Origines Guelficae*, published after Leibnitz's death by his successors.

Seeländer cut the engravings of Treuer's *Geschlechtshistorie der v. Münchhausen*, and in 1743 he published: *Zehen Schriften von Teutschen Müntzen mittlerer Zeiten; mit einigen historischen Erläuterungen erkläret und in dreyzehen Kupfer-Platten vorgestellt*. Hannover, 1743, 4°. But his most important numismatic treatise is the *Numophylacium Brunsvico-Luneburgicum sive Thesaurus numorum iconicorum et uncialium, quae Serenissimi Principes ac Duces Brunsv.-Luneb. ab initio seculi XVI. ad annum MDCCXXXVII cudi jusserunt, aeri impressa per Nicolaum Seeländer*. This folio work contains engravings of 1383 coins and medals of members of the Ducal house of Brunswick-Lüneburg from the beginning of the sixteenth century to the middle of the eighteenth. Seeländer further engraved the 147 copper-plates of the catalogue of the numismatic collection of Gerhard Walter Molanus, abbot of Loccum, the well-known friend of Leibnitz, *Catalogus nummorum, quos seu Ducum seu Ducissarum seu civitatum rariores colligere studio curaeque habuit Gerardus, Abbas Luccensis*. The greater part of this collection was purchased by George II. and now forms part of the Duke of Cumberland's cabinet. By order of George II. 20 copies of the Seeländer copper plates were pulled off for presentation in 1754, and 30 more in 1853 by order of George V.

The compilers of *Medallic Illustrations* state that Seeländer filled the post of Mint-engraver at Hanover (p. 739), but this is apparently an error. Unfortunately however it is a well-known fact now that this Engraver cut a large number of dies for spurious mediaeval coins, chiefly bracteates. His forgeries number not far short of 300; some are imitations from originals, others are concoctions. In the Berlin Cabinet eight drawers full of these false bracteates exist, and they are represented also in the Cassel, Donaueschingen, Leipzig, and other official and private collections. They are distinguished by the bluish tint of the silver. Dr Buchenau states that they were chiefly produced by the *repoussé* process.

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In Göttweih monastery are beside bracteates also Carlovingian Deniers, which are undoubtedly the work of Seeländer.

Seeländer published his own forgeries amongst original coins in his " Numophylacium Brunsvico-Luneburgicum ", and these remained undetected until about fifty years ago. Even Schlumberger has reproduced some of this Engraver's spurious coins as originals in his standard work : " Des Bractéates d'Allemagne ", Paris, 1873 (Pl. II, 21?; VI, 67; VIII, 101, etc.). A number of Seeländer's forgeries have been described by Dr E. Bahrfeldt, Dr H. Buchenau, Leitzmann, C. F. von Posern-Klett, and other writers.

Nagler mentions a medal by Seeländer commemorating the Inauguration of the Numismatic Cabinet of the Duke of Gotha, with a bust of Frederick II., and an allegorical representation on the Rℒ.

Bibliography. — Dr. Eduard Bodemann, *Nicolaus Seeländer, Medailleur und Kurhannoverscher Bibliotheks-Kupferstecher 1716-1744*, Zeitschrift des Historischen Vereins für Niedersachsen, 1890, and Blätter für Münzfreunde, 1891, 1624 sq. — Nagler, *Allgemeines Künstler-Lexikon*. — Dr H. Buchenau, *Über " Seeländersche " Fälschungen*, Blätter für Münzfreunde, 1902, 2739-2742. — Leitzmann, *Über Seeländer's Münzen mittlerer Zeiten*, Num. Ztg., Weissensee, 1860. — C. F. v. Posern-Klett, *Nachgemachte Münzen des Mittelalters*, Blätter für Münzkunde, 1838, IV, 21. — *Bractéates*, p. 423.

SEELEN, I. C. (*Germ.*). Mint-master at Halberstadt, 1691.

SEELIGER, MELCHIOR (*Germ.*). Mint-assistant at Breslau, 1627.

SEFFNER, PROF. KARL (*Germ.*). Contemporary Sculptor, residing at Leipzig, who modelled a Portrait of Schiller, which was used for medals and plaquettes commemorating the Schiller Festivities, 9. May 1905. At the Brussels " Salon de la Médaille " 1910 he exhibited two uniface Portrait-medals: Friedrich Schiller, 1905; — Dr Lahmann, 1905. These medals are cast in bronze.

SEGALA, FRANCESCO (*Ital.*). Milanesi suggests that the letters **F. S.** on an Italian Portrait-medal of Sperone Speroni, a Paduan writer, may represent the name of Francesco Segala, a Paduan sculptor and bronze founder, who flourished *circ.* 1565.

SEGAN *Vide* **SAGAU, F.** *supra.*

SEGER, CLAUS (*Austr.*). Mint-master at Ingolstadt, *circ.* 1400-1402 (Lori I, 28).

SEGER, PROF. ERNST (*Germ.*). Contemporary Sculptor, residing at Charlottenburg, born at Neurode in 1865. He is the author of several Portrait-medals and Plaquettes : — Grempler, 1896; — Privy Councillor Molinari, President of the Breslau Chamber of commerce, 1906; — J. Heimann, founder of the Jewish Orphan-

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age at Breslau, 1907; — Silver Wedding medal (Bender consort), etc.

At the Brussels 'Salon de la Médaille', he exhibited a silver medal entitled: Sorcière.

SEGNANI, NICOLO (*Ital.*). Medallist of the second and third quarters of the nineteenth century, by whom are Portrait-medals of Karoline Unger-Sabatier, the famous singer, 1837, and others.

SEGNI, ANTONIO (*Ital.*). Papal Mint-master at Fuligno, 1500-1516. His issues are signed **A.S.**

SÉGOFFIN, JEAN VICTOR JOSEPH AMBROISE (*French*). Contemporary Sculptor and Medallist, born at Toulouse and residing at Paris; Prix de Rome, 1897; Officier d'Académie, 1906.

In 1905 he was entrusted by the "Société des Amis de la Médaille française" with the modelling of a Plaquette, entitled: Le Rêve du Travailleur.

SEGUIN, PIERRE (*French*). Goldsmith, and Coin-engraver at the Mint of La Rochelle, *circ.* 1600; he died in 1602.

SÉGUY, B. (*French*). Mint-master at Lyons, from *anni* VIII to XI of the First French Republic. His privy-mark on the coins is **SB** interlinked.

SÉGUY, PASCAL (*French*). Contemporary Gem-engraver, born at Paris; pupil of Bissinger. By him is a Portrait-cameo of Czar Nicholas II., onyx of two strata, which he exhibited at the Salon in 1894.

SEHLEN (or **SÖHLE**), **JOHANN CASPAR VON** (*Germ.*). Mint-warden at Magdeburg, 1688; Mint-master there, 1691-1695. His initials **I.C.S.** occur on the currency.

SEHUSEN, CONRAD and **HEINRICH** (*Germ.*). Mint-masters at Rostock, 1371-72.

SEIBOT, "SYBOTO DICTVS" (*Germ.*). Mint-master at Augsburg, *circ.* 1388.

SEIDA, WOLF (*Austr.*). Mint-Assistant at Hall in Tyrol, *circ.* 1550.

SEIDAN, CAROLINE (*Bohem.*). Wife or Daughter of Wenzel Seidan, and his collaborator in several of the medals which he engraved (*Vide* **WENZEL, SEIDAN**).

SEIDAN, WENZEL (*Bohem.*). Medallist and Coin-engraver, born at Prague in May 1817; probably a son of the Prague gold-chaser

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Franz Seidan, who in 1791 applied for a post at the Mint; pupil of the Academy of Fine Arts at Prague; died at Vienna on 20. March 1870.

In 1841 Seidan obtained a scholarship and again in 1842. In 1844 he is styled "Privatgraveur" and allowed to have a medal struck at the Mint of Baron von Kübeck. He then visited Italy to complete his artistic studies, returning by way of Paris in 1847. In that year he cut dies for the medals of Cornelius and Overbeck, for which he was rewarded with a prize of 1000 florins by Emperor Ferdinand I. and the large Prize medal for Art by King Frederick William IV. of Prussia. In 1848 the Engraver applied for the office of Mint-engraver at Prague, and in 1850 removed to Vienna.



℞. of Medal on the Constitution of 15. March 1848.

Between 1852 and 1869 he had a large number of medals struck at the Vienna Mint. In 1866 he put his name forward as a candidate for the Directorship of the Imperial "Graveurakademie".

Seidan's most noteworthy medallic productions are: Archduke Frederick, 1841; — Franz Anton Count Kolowrat, 1843; — The Constitution of 15. March 1848 (issued in 1849) (℞ *illustrated*); — Franz Count Schlick, 1850; — Banus Josef Jelačič; — Jan Kollar, poet, 1852; — Visit of Emperor Francis Joseph to Prague, 1852; — Francis Joseph's Visit to Bohemia, 1854; — Journey of the Emperor and Empress to Hungary, 1857; — Josef Count Radetzky von Radec, 1858; — Johann Nepomuk Paris, archaeologist, 1859; — Visit of the Emperor to Prague, 1860; — Faculty of Proprietorship granted to Israelites, 1860; — Abbot of Strahov Hieronymus II. Josef

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Zeidler, 1862; — Franz Palacky, historiographer, 1861; — W. Hanka, librarian, 1861; — Opening of the Diet at Frankfort-on-M., 1863; — Vienna enlarged by the absorption of suburbs, 1865; — Bohemian Industrial Society medal, 1866; — Wolfgang Emanuel von Graffenried-Burgenstein, 1866; — Prize medal of the town of Hohenmauth for the Agricultural School of Tetschen-Liebwerd (engraved in conjunction with Caroline Seidan); — 1867. Jubilee of the Evangelical Districts College of Eperies; — Wittingau Male Choir; — Congress of Physicians and Naturalists at Rimaszombat; — Coronation of Queen Elizabeth in Hungary; — Medals for Valour issued for the Principality of Montenegro; — Professor Joh. Ev. Purkyné (issued in 1868); — 1868. Medal on the Constitution of the State; — Laying of the Foundation stone of the National Theatre at Prague; — Rifle Meeting Prize Medals for the town of Braunau (in conjunction with Caroline Seidan); — Assassination of Milos Obrenovic; — Town of Erlau, Fünfhauser Rifle Meeting; — Visit of Francis Joseph I. to Galicia; — 50th Anniversary of the Transsylvanian Railway; — Agricultural Show at St. Johann; — Moldavian Deputation at the Hungarian Royal Coronation; — Ritter von Lorenzutti and the Prague Draughts Club; — Rifle Corps of Saaz; — Choral Society of Werschetz; — Heinrich Fügner, founder of the Sokol Society; — Sixth Congress of Physicians at Vienna; — Trooping of the Colours of the Karbitz Veteran Corps; — Journey of the Emperor and Empress to Croatia; — Sanctioning the Constitution; — 1869. Journey of Francis Joseph I. to the East; — Sojourn of the Emperor at Rustschuk; — Congress of Hungarian Naturalists at Arad (engraved in conjunction with Caroline Seidan); — Arrival of Francis Joseph I. in Egypt; — Karl Ritter von Ghega (1869), in commemoration of the building of the Semmering Railway, etc.

Domanig mentions a manuscript list of this artist's medals, to which I have not been able to obtain access.

The Vienna Mint Museum preserves some dies and puncheons by him: Three matrices of 1871 for Double Gulden with laureated bust of Emperor Francis Joseph I. (signed: **SEIDAN**); — Medal on the Constitution of 15. March 1848; obv. Ferdinand enthroned; Rℒ. *illustrated* (signed: **W. SEIDAN PRAG**); — Erection of the so-called Hentzi Monument at Ofen, 1849 (only Rℒ.); — Austrian Victory at Temesvar, 1849 (signed: **W. SEIDAN F.**); — Centenary of the Foundation of the Order of Maria Theresia, 1857 (signed: **SEIDAN**); — Prize Medal of the Agricultural Society of Beraun in Bohemia, 1855 (obv. signed: **W. S.**; Rℒ. by L. Cossa); — Prize Medal of the Austrian Society of Arts, 1859 (issued at a later date, and signed: **W. SEIDAN F.**).

Besides the medals, etc. mentioned above I have met with the

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description of the following other medallic productions of Wenzel Seidan : Medal of the Prague University, 1848; — Radetzky Monument, 1858; — Franz Palacky Monument, 1867; — Friedrich von Schiller ; — Birth of Crown Prince Rudolf of Austria, 1858; — Francis Joseph's fortunate escape from accident, 1853 ; — Marriage of Francis Joseph I. with Princess Elizabeth of Bavaria, 1854; — Projected Visit of the Emperor and Empress to the frontier of Moldavia, 1868; — Third German Federal Rifle Competition at Vienna, 1868; — Commemorative medal of the Jesuit Mission, 1861 ; — Opening of the Prague to Dresden Railway, 1851; — Centenary of the Foundation of the Orient Academy in Vienna, 1854; — Inauguration of the First Council of State at Vienna, 1. May 1861; — Austro-Prussian Alliance in the Schleswig-Holstein War against Denmark, 1864; — Inauguration of the Ringstrasse, 1. May 1865; — Commemorative medal of the Bohemian Constitution, granted on 20. October 1860 and withdrawn on 20. September 1865; — Withdrawal of the Constitution, 20. September 1865 (issued for Hungary); — Campaign of 1866; — Naval Victory at Lissa, 20. July 1866; — Bohemian Campaign, 1866; — Vienna menaced in the Campaign of 1866; – Peace of Prague, 23. August, and Peace with Italy, 3. October 1866; — Hungarian Coronation, 1867; — Moldavian homage in connection with the Coronation at Ofen-Pest, 1867; — Confirmation of the December Constitution, 1867; — Freedom of Speech and Public assembling, 1868; — Second Centenary of the Shrine of Maria-Taferl, 1860; — The Semmering Railway, 1854; — Austro-Hungarian State Railway, undated; — Dr A. C. Lorenzetti, Trieste; — Dr J. E. Puskyn, Prague; — Convention of Hungarian Physicians at Eger, 1858; — Commemorative medals of the XIV. Congress of Hungarian Physicians at Fiume, 1869; XVI. at Mehadia, 1872; XVII. at Raab, 1874, and Rimazambat, 1866; at Arad, 1870, Karlsbad, 1862; Presburg, 1865, etc.

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SEIDEL (*Germ.*). A native of Bayreuth, Contractor of mints for Württemberg, 1758-1759.

SEIDENSTÜCKER, CHRISTOPH ENGELHARDT (*Germ.*). Mint-master at Zellerfeld, 10. May 1783—† 10. October 1785. The initials **C. E. S.** occur on coins of these years of George III. for Brunswick-Lüneburg.

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SEIDENSTÜCKER, ENGELHARD DANIEL (*Germ.*). Mint-warden to the district of Lower Saxony, *circ.* 1737.

SEIDLITZ, JOHANN GEORG (*Germ.*). Gem-engraver, and Medallist, born at Koblenz towards the end of the seventeenth century, who settled at Vienna, where in the first half of the eighteenth century he was working as Die-cutter to the Vienna medal-manufacturer Johann Förber, who owned an imperial grant to strike medals, and had branches at Ratisbon, Nuremberg, and Vienna. Nagler states that the period of his greatest activity at Vienna is comprised between 1699 and 1711, and that he was still living in 1730. He left many works, which are usually signed with his initials, or his name in full, *Seidlitz*.

One of this artist's best productions is the commemorative medal of the Capture of the Fortress of Landau by the Roman King in 1702 (*Num. hist.*, 190), and Portrait-medals of the Roman Queen Amalia Wilhelmina, 1705 (on her Coronation); — Charles III., King of Spain, undated (1705) (*illustrated*); — Lille taken and



Charles III., King of Spain.

the French frontier forced, 1708 (with bust of Emperor Joseph I.); — Capture of the Citadel of Ryssel, 1708; — Emperor Joseph I.; Rx. Emblem and motto, undated; — Another, with armoured bust of Emperor, and signed on truncation; — Marriage of Joseph I., 1699; Rx. IUNXIT AMOR, etc. Two hearts, etc.

This Engraver signed with the initals **I. G.S.** dies for Thalers struck at Pressburg (Schulthess 2538, 2542). Mariette mentions his name as an Engraver of gems also.

Philipp Christoph Becker was a pupil of Seidlitz.

BIBLIOGRAPHY. — Johann Newald, *Beitrag zur Geschichte des österreichischen*

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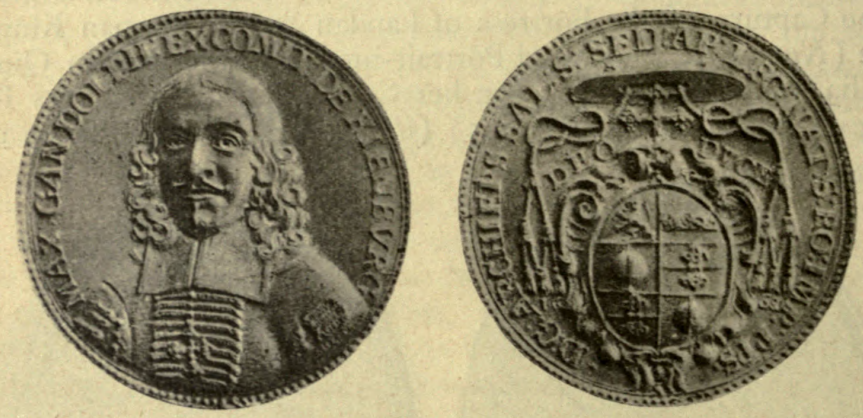
Münzwesens im ersten Viertel des XVIII. Jahrhunderts, p. 16. — *Medallic Illustrations*, etc. — Bolzenthal, *op. cit.* — Mariette, *op. cit.* — Ris Paquot, *Dictionnaire*, etc. — Nagler, *Allgemeines Künsterlexikon*. — Domanig, *op. cit.*

SEIFRIED (*Austr.*). Moneyer at Vienna, 1287, 1288.

SEIFRID DER MÜNZER in der Scheffstrasse (*Austr.*). Moneyer at Vienna, 1405 (? 1435, 30 März).

SEITZ, JOSEPH (*Germ.*). Engraver and Chaser, born at Munich in 1820, where he resided. By him are Seals, and other productions of similar kind.

SEIZ, V (*Germ.*). Medallist and Coin-engraver at Passau, *circ.* 1688-1706. He may have been a son of the Passau sculptor, Johann Seiz



Portrait-medal of Max Gandolf, archbishop of Salzburg.

(or Seitz), whose period of activity is comprised in the first half of the seventeenth century.

V. Seiz's signature occurs on Thalers of Passau, 1703-1706. A large gold medal with facing bust of Max Gandolph, archbishop of Salzburg, 1668, is signed : **SEIZ F.**, which signature occurs also on a Portrait-thaler of Johann Philip, Count Lamberg, bishop of Passau, 1703.

Bibliography. — Domanig, *Die Deutsche Medaille*, 1907. — Zeller, *Salzburger Münzeisenschneider*, etc., Num. Zeits., XX. — Nagler, *op. cit.*

SELCHE, CARL LUDWIG (*Germ.*). Die-sinker and Mint-master or Inspector at Düsseldorf, *circ.* 1767-1770 (Exter I, 514). His initials **C. L. S.** occur on the currency issued under his administration at Düsseldorf.

SELD, GEORG (*Germ.*). Goldsmith at Augsburg, *circ.* 1492-1500.

SELD HANS (or **JOHANN**) (*Germ.*). Medallist at Augsburg, who in 1521 obtained from Emperor Charles V. a permission to manufac-

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ture medals. His signature occurs on Augsburg Goldgulden and silver Batzen, and he was probably Die-cutter to the mint. His productions, says Bolzenthal, hardly place him in the rank of artists.

SELER, KASPAR (*Germ.*). Mint-master at Würzburg, 1556, Nördlingen, 1556, and Augsburg, 1570.

SELEUCOS (*Greek*). Gem-engraver of the hellenistic period, fourth century B.C. or later. The signature occurs on an amethyst intaglio of the former Carlisle collection, representing Philoctetes. M. Babelon mentions this gem, after Murray (*Handbook of Greek Archaeology*, p. 172), Furtwängler, and Brunn, as a genuine antique work.

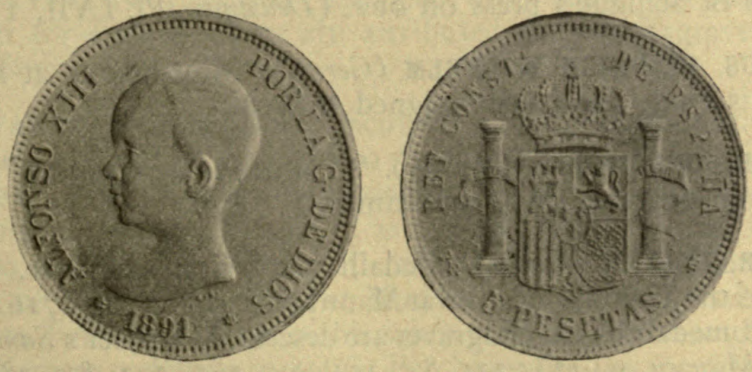
A Head of Silenus, cornelian intaglio, signed ϹΕΛΕΥΚ, formerly in the Cerretani collection at Florence, is described in Stosch (p. 220, n° 1358), but the original appears to have been lost. The British Museum, and Hague Museum replicas are modern. Brunn did not admit the name as that of an artist, and even the inscription is suspected by Furtwängler, while Stephani declares the whole to be modern. A paste, in the former Stosch collection, showing a Portrait of an unknown person, and of very fine work, bears the same signature.

The following gems signed *Seleucos* are spurious: — Head of Herakles (*Brit. Mus. Cat.*, n° 2038); — Herme of Priapus, square emerald (Thoms); — Cupid and a wild boar, amethyst (Worlidge).

Bibliography. — Babelon, *Pierres gravées*, p. 132. — King, *op. cit.*, p. 225. — Furtwängler, *Gemmen mit Künstlerinschriften*, Jahrbuch, etc., 1889, p. 83. — S. Reinach, *op. cit.* — Raspe, *Tassie Gems*. — Stephani, *Angebliche Steinschneider*, p. 224. — *Pierres de Stosch*, p. 220, n° 1358. — Brunn, *op. cit.*

SELING, PAUL WENZEL (*Bohem.*). Mint-master at St. Joachimsthal, 1668-1670.

SELLAN, G. (*Span.*). Medallist, and Mint engraver at Madrid, under Alfonso XII. and XIII., *circ.* 1875-1893, when he was



"Baby" Dollar of Spain, 1891.

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succeeded by the present Chief-engraver, Bartolomé Maura y Montaner.

Besides engraving dies for the regular coinage of Spain, Sellan also executed a number of commemorative and artistic medals. The coins are signed **G. S.**, except some Pattern pieces of both Kings, which bear the signature **G. SELLAN**. On the occasion of the Visit of Alfonso XII. to the Madrid mint, 28. June 1875, a medal in gold, struck from the obv. die of a 100 Peseta piece, and with an inscription on the Rℒ., was issued in commemoration of the event.

The first coinage of Alfonso XIII. is dated 1888; the dies are by Sellan, and were in use until 1893, when the second coinage by Maura was issued. The following denominations exist of the 1888 coinage, either as Patterns, or Official coins: — *N.* 100, 20 Pesetas; *R.* 5, 2, 1 Peseta, 50 and 20 Centimos; *Æ.* 10, 5, 2 and 1 Centimos.

Among G. Sellan's medals I will only mention: Portrait-medal of King Amadeo I., The Mediterranean fleet, 1870; — Marriage Medal of Alfonso XII. and Marie de Mercedes, 1878, etc.

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SELLENT (*Span.*). Medallist of Barcelona, early part of the nineteenth century, by whom I have seen a medal on Charles IV'.s visit to Barcelona, 1802.

SELLER, KASPAR (*Germ.*). Coining engineer at Augsburg, where he introduced in 1555 a new press and a process of his invention to mill the edges of coins. At the diet of 1559 Ferdinand I. allowed him an advance of 6000 fl. towards his expenses in the pursuit of his minting improvements.

SELLIGUE (*French*). Engineer, and inventor of a coining-press. A Pattern 5 Franc piece, 1833, was issued from his press, bearing on Rℒ. **G. TORREZ** 1833 within an oval surrounded by rays and a representation of Selligue's press on obv. (*Dewamiu*, Pl. LVII, 1).

SELLIUS, HEINRICH WILHELM (*Germ.*). Mint-master at Elbing, 1761. His issues are usually signed **H. W. S.**

SELLIUS, ONESIMUS C. (*Roman*). "Flatuarius de via sacra", probably a Coin-engraver of Roman times.

SELTER, JOHANN (*Germ.*). Medallist and Coin-engraver, in the service of the Counts Palatine at Mannheim, *circ.* 1705-1716. Many coins and medals by this Engraver are described in Exter's *Sammlung Churpf. Münzen*, p. 324, 335, &c. 351, &c. 365, 373, &c. 381, &c. 386, &c. 405, 417.

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Domanig describes and reproduces two Portrait-medals by him of Countess Palatine, Anna M. Ludovica, undated (nos 360-361),



Obv. of Portrait-medal of Anna M. Ludovica, Countess Palatine.

and another of Prince-Elector Johann Wilhelm of Palatinate-Neuburg, undated (signed : **SELTER**). The coins are signed : **J. S.**

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SELTMANN, JOHANN CHRIST. (*Germ.*). Die-sinker of the early part of the nineteenth century, who worked in various towns of Southern Germany, *circ.* 1800-1815, and finally settled at Dresden.

SELVATICO, LUDOVICO (*Ital.*). Mint-master and Engraver (?) at Modena 1612-1613, Pesaro 1621, and Parma 1629. The coins struck by him for Cesare d'Este are attributed to the Engraver Giulio Fiammingo.

SELVATICO, PAOLO (*Ital.*). Sculptor of the second half of the sixteenth century, about whom Bolzenthal makes the following comment : " Tiraboschi hardly considers Paolo Selvatico as worthy of mention, and speaks of him as a mere official in the Mints of Modena and Parma, but this is unjust. Selvatico was long in the service of Alfonso II. d'Este at Modena ; he followed later Cesare d'Este to Ferrara, and ended his life in the employment of Ranuccio I. Farnese at Parma in 1606. The beautiful dies for coins which were preserved in the Mint at Milan and Royal Cabinet, and now

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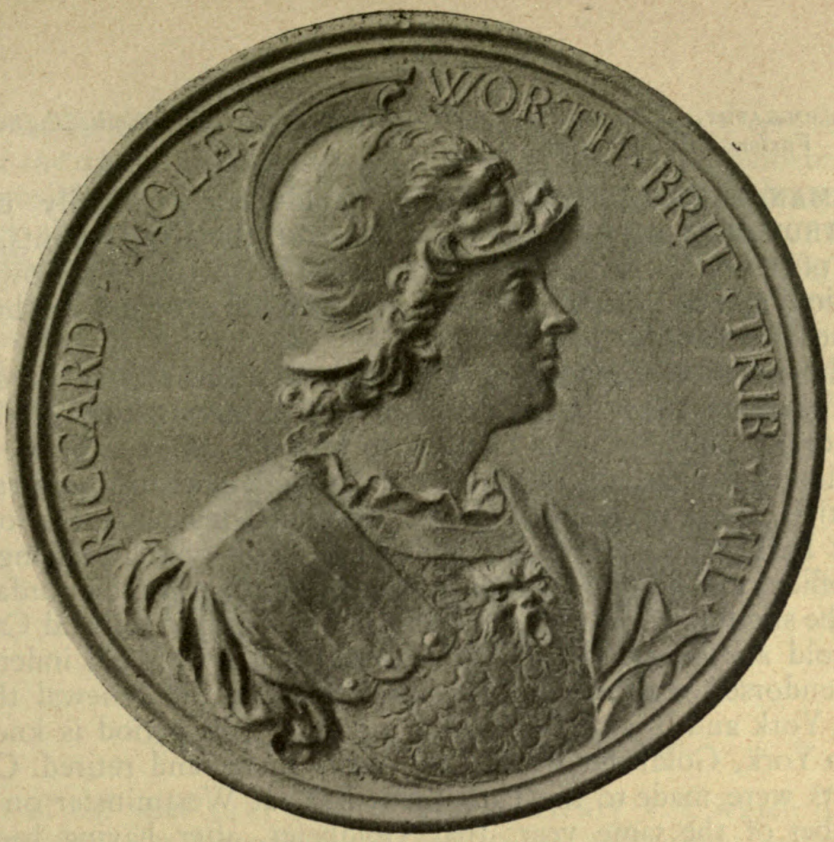
the property of the Estes in Modena, give him a place among the great masters of the art. He also applied himself assiduously to the study of ancient coins, and his works therefore resemble the antique in many respects. Cicognara, by reason of these dies, ascribes to him a medal of Giovanni de' Medici, the reverse of which is copied from the 'Decursio' sestertius of Nero, and bears the legend : **PROPVGNATORI ITALIAE.** In the portrait of Giovanni de' Medici Selvatico has given such a spirited expression, and also so much softness, that one wonders at his genius. According to Zani, Selvatico was born at Florence in 1547 and died in 1606." (Bolzenthal, p. 158).

Modern critics ignore however the name of Selvatico altogether, and no reliance can be placed on Cicognara and many of the old writers' attributions. The dies of coins, ascribed to Selvatico, are productions by other artists, under whose names they will be found enumerated.

SELVI, ANTONIO (*Ital.*). One of the most prolific Medallists of the first half of the eighteenth century, was born at Venice, but flourished at Florence, where he died in 1755. He was a pupil of Massimiliano Soldani-Benzi. He spent most of his life in the service of the Ducal Court of Tuscany, and executed a large number of Portrait-medals of the Grand Dukes. He is said to have visited England, and to have resided some time in this country. Cicognara (*Stor.* II, 414) states that he let a considerable number of medallic productions go under his name in the making of which he had no part. His medals are always cast and of poor workmanship.

Among Selvi's best known Portrait-medals I may mention : John Molesworth, 1712 (signed : **A. SELVI. F.**); — Richard Molesworth, 1712 (unsigned); — Sir Andrew Fountaine, 1715 (signed : **A. SELVI. F.**) ; — Professor Francis Hutcheson, undated (1694-1746) ; — William III. and Mary (unsigned : *Med. Ill.*, I, $\frac{689}{76}$) ; — Galileo Galilei ; — Count Giuseppe Prospero Giannini ; — Gius. M. S. Bertini ; — Ant. Cocchi (1695-† 1758), 1745 ; — Giov. Batt. Fagioli ; — Manfredo Malaspina ; — A. Vallisniesi, of Padua, 1707 ; — Empress Maria Theresia, undated ; on her Accession (signed : **A. SELVI. F.**) ; — Francis I., 1745 ; on his Coronation (signed : **A. S. F.**) ; — Marc Antonio Mozzi ; — Count Lor. Magalotti ; — Large Portrait-medallion of the Carmelite preacher, Pater Marcus a sancto Francisco, 1748 ; — A. Vallinieri, Padua, 1713 ; — P. Valcarenghi, Padua, 1752 ; — Large Portrait-medallion of Michael Angelo ; Rv. Allegorical figures of Painting, Sculpture and Architecture ; — Pantaleone Dolera, undated (1710; signed **A. F. SELVI. F.**) ; — Series of Portrait-medals of the Grand Dukes of Tuscany ; — Guido Grandi, mathematician, 1738, etc.

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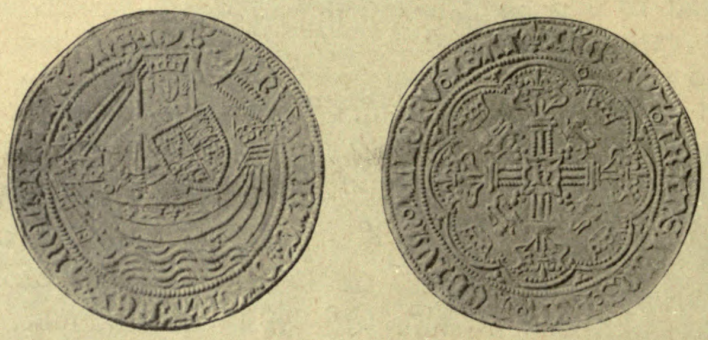
Richard Molesworth.

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SEMAN, BARTHOLOMEW (*Brit.*). Gold-beater, usually called **BARTHOLOMEW GOLDBETER** was 'Master of the King's Mints, 10th year of Henry V., until 11th year of Henry VI., within the Tower of London, and in the town of Calais. He died in 1430, and was buried in the Church of St. John Zachary.

The indenture appointing Goldbeter as Mint-master is dated 13th February 1422. Henry V. died 31st August in that year. On that event Goldbeter was charged to hold his office as before. He petitioned the Parliament which met in November for more remuneration, speaking of his already "great and insupportable loss". That Parliament accordingly added the profit of the exchange to his office; and on the petition of the northern commons ordained that he should have a mint at York as well as at London and Calais, for gold and silver. On the 16th February, 1423, his old indenture was endorsed with a memorandum extending the renewal thereof to York and Bristol. No Bristol money of this period is known. As to York, Goldbeter worked the mint there, and retired. Complaints were made to the Parliament held at Westminster on 20th October of the same year, that Goldbeter, after having been at



Noble of Henry VI., 'Annulet' Coinage.

York, and set up his mint there, had since retired, and praying that he might be compelled to return, he was ordered back.

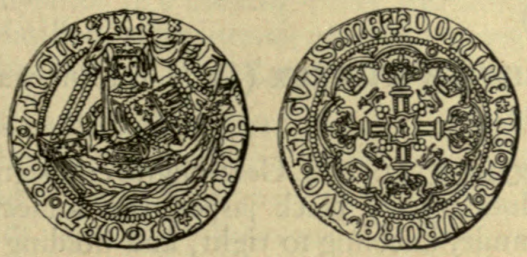
Gold coins exist of Henry V., issued by Goldbeter, and engraved by Gilbert Vanbranburgh : they are the Noble, Half-noble, and Quarter noble of the 'annulet' type, with pierced cross mint-mark. The noble is only known by a unique specimen in the British Museum. The same denominations were issued under Henry VI., with fleur-de-lys instead of pierced cross.

The silver annulet money attributable to Henry V., with his special pierced cross, is found in every denomination, Groat, Half Groat, Penny, and Halfpenny (except perhaps, the Farthing) from

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both the London and Calais Mints. The Calais coins are very scarce. After the accession of Henry VI. these are common. Goldbeter was responsible for the London, Calais, and York issues of Henry VI., struck under his Mint-mastership.

'The annulet coins with the pierced cross ✠ of following type are found of both London and Calais, but are less common of Calais than of London. Mr. Walters attributes these coins to Henry V. and believes that they were those first struck by Bartholomew Goldbeter under the authority of the enactment of the second Parliament of the year 1421 (the 9th year of Henry V.), which met at Westminster on December 1st, and of the subsequent indenture dated February 13th, 1422. Henry V. died on the 31st of August of the same year, but there was time before his death to do a good deal, and probably no time was lost owing to the urgent need of remedying the great scarcity and bad condition of the currency, which was as that time causing much trouble and discontent among the people. Goldbeter would naturally place the Tower mint in working order before proceeding to Calais; and it would have been active longer than the latter mint at the death of Henry V., thus accounting for the London groats at least being more common than those of Calais, which are not very easy to obtain.



Half-Noble of Henry VI., 'Annulet' coinage.

"As the authority conferred by the original indenture would lapse with the death of Henry V., and was not renewed by the Regency until the 16th of February following, an interval of nearly six months, it is probable that work at both the London and Calais mints ceased during this time.

"With the renewal of his authority and with its extension to York and Bristol, Goldbeter would appear to have made a new departure with fresh dies, which, while resembling very closely (although not exactly) those of the last issue, have all the pierced cross of the following type ✣ as a mint-mark, which Mr. Walters suggests as being the distinguishing mark of the earliest coins of the reign of Henry VI. We are practically certain that the York annulet groats and half-groats were struck by authority of the renewed indenture of the first of Henry VI., and all the known specimens,

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together with the corresponding penny and halfpenny, have the second type of pierced cross as mint-mark." (F. A. Walters, *The silver coinage of the Reign of Henry VI.*, 1902, pp. 5, 7-9).

BIBLIOGRAPHY. — F. A. Walters, *loc. cit.*, *Coinage of Henry V.*, Num. Chron., 1906. — Chaffers, *Gilda Aurifabrorum*. — Ruding, *Annals*, &c.

SEMBLER. *Vide* **SEMLER.**

SEMILLARD, PAROTHE (*French*). Goldsmith at Troyes, *circ.* 1595-1599. In December 1599 he was appointed Die-cutter to the Mint there, but does not appear to have held the office (Rondot, *Graveurs de Troyes*).

SEMLER, CHRISTOPH WILHELM (*Germ.*). Mint-warden at Nuremberg, 1689-1724.

SEMON (ΣΗΜΟΝΟΣ) (*Greek*). Gem-engraver's signature on a sixth century gem (Ionian), in black jasper, the subject of which is a Female figure, nude, kneeling to right, and holding a hydria which



Intaglio, by Semon.

she is in the act of filling at a fountain. This intaglio is preserved in the Berlin Museum.

The inscription is delicately engraved, without depth and in perfect harmony with the subject. The signature does not draw the attention, as becomes an artist's signature, and there is no reason therefore to consider it as the name of the owner of the gem.

BIBLIOGRAPHY. — Babelon, *op. cit.* — Furtwängler, *op. cit.* — Brunn, *op. cit.*

SENG, PAUL (*Germ.*). Mint-official at Zellerfeld, 1602.

SENHOUSE, WILLIAM (*Brit.*). Bishop of Durham, 1502-1507, issued Pennies in the name of Henry VII. His successor was Christopher Bainbridge, 1507-1509.

SENNI, ARCADIO (*Ital.*). Contemporary Sculptor, born at Fivinzano; pupil of Dupré. At the Paris Salon of 1895 he exhibited nine Portrait-medallions.

SENSCHHOLCZ, ULRICH (*Austr.*). Mint-master at Eger, 1460-1469.

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SENSENSCHMIDT VON SIEGEN, HANS (*Germ.*). Mint-master at Frankfort-on-M., 1535-39, 1540.

SENZILLO Y LEAL (*Span.*). Medallist of the latter part of the seventeenth century.

SEPSAUX, JEHAN DE (*French*). Provisional Mint-master at Chalons-sur-Marne, 1426.

SÉPULCRE, CHEVALIER DU SAINT (otherwise **MARX SCHWAB**) (*Germ.*). "Goldsmith of Augsburg, *circ.* 1550, who is supposed to have been the inventor of a coining-press, introduced in France by Guillaume de Marillac, superintendent of the Paris "Monnaie du Moulin" and Mint-master general, 1551-1555.

SEPULVEDA, MARIANO GIAQUINTO (*Span.*). Medallist of the latter end of the eighteenth century and early part of the nineteenth, who was residing at Madrid, where in 1800 he was appointed Die-cutter at the Mint. He signed his medals **M. G. S.**, or **SEPULVEDA** in full.

Amongst his medallic productions I may mention the following: Proclamation Medal of Charles IV., Madrid, 1789; ℞. ACCLAMATIO AVGVSTA; — Another, with ℞. REGNORVM REGIMINE SVSCEPTO, etc., MDCCLXXXIIII Spain standing; — Medal, with busts of Charles IV. and consort, Marie Louise, struck in illustration of J. P. Droz's process of coining, 1801.

BIBLIOGRAPHY. — Nagler, *op. cit.*

SERBALDI, PIER MARIA. *Vide* **PIER MARIA DA PESCIA** *supra*. Engraver of coins and gems, born at Pescia (Tuscany) *circ.* 1455, was still living in 1522. He was appointed on 24. August 1499 Die-cutter to the Roman Zecca, on the decease of Lorenzo Corbolini. The terms of the brief of Alexander VI. conferring upon him this office for life, with the option of taking a substitute, establish his preeminence over his contemporaries. Leo X. appointed both Engravers conjointly, Pier Maria, and Vittore Camelio, on 24. June 1515, to the post of 'Intagliatori delle Zecca", both for life, and with the same emoluments. Traces of payments made to Pier Maria for work done are found of the dates 1516, 1520 and 1522, and also one of 1504, for Pius III. Armand does not ascribe any of the coins of Pope Alexander VI. to Pier Maria, and considers them to be the work of an inferior artist, probably Lorenzo Corbolini. The fine 2 ½ Zecchini, Teston, and Grosso with portraits of Leo X. are no doubt by Pier Maria and Vittore Camelio in conjunction.

SERCLAS, EVERARD (*French*). Die-cutter at the Paris Mint, 1401.

SEREGNI, LUIGI (*Ital.*). Medallist, and Coin-engraver, born at

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Milan in 1819, was employed at the Mint of Venice from 2. May 1849 to 6. May 1864, and later at Milan. In 1862 he engraved a fine Portrait-medal of Garibaldi, which is a presentation-piece from the Italian colony in Peru to Doctors Auguste Nelaton and Fernando Zanetti, in gratitude for their care over the famous vanquished hero of Aspromonte. The medal was struck at the Milanese mint, in 1864. By him are also: Prize Medal of the Urbino Exhibition, 1867; — Portrait-medal of Carlo Cattaneo; — Jules Favre, 1868, etc.

SERENA, GIOVANNI (*Ital.*). Mint-master at Monluel (Savoy) under Philibert II.

SERIES *Vide* **LUDOVICO SIRIES** *infra*.

SERMAITE, GILLES (*French*). Die-cutter at the Paris Mint, under Philip IV. from 1294 to 1296. By this Engraver is the Agnel reproduced below.



Agnel of Philip IV.

SERONO, GIOVANNI BATTISTA (*Ital.*). Mint-master at Milan, in conjunction with Giovanni Francesco Caltignano, from 8. February to 6. April 1582.

SERRÃO, JOSÉ (*Port.*). Mint-master at Rio de Janeiro, appointed on 26. September 1777.

SERSTEVENS, MARC 'T (*Flem.*). Mint-master at Antwerp, from 17. September 1697 to 25. October 1701.

SERRE, JEHAN DE (*French*). Received in 1421 instructions to inspect the various French mints. His name occurs in connection with the mints of Chinon, Puy-en-Velay, Fontenay-le-Comte, Loches, Orleans, Mont-Saint-Michel, etc.

SERRE, JACQUES (*French*). Contemporary Sculptor and Medallist, residing at Aïn Tagrout (Algeria). At the Universal Exhibition, 1900, he exhibited Portrait-medallions.

SERVET, EMILE (*Swiss*). Engraver residing at Geneva, mentioned in the "Revue suisse de numismatique", 1899, p. 206, as the Engraver of a fine Rifle Competition Watch, presented at the Cantonal Rifle Competition at Yverdon, 1899.

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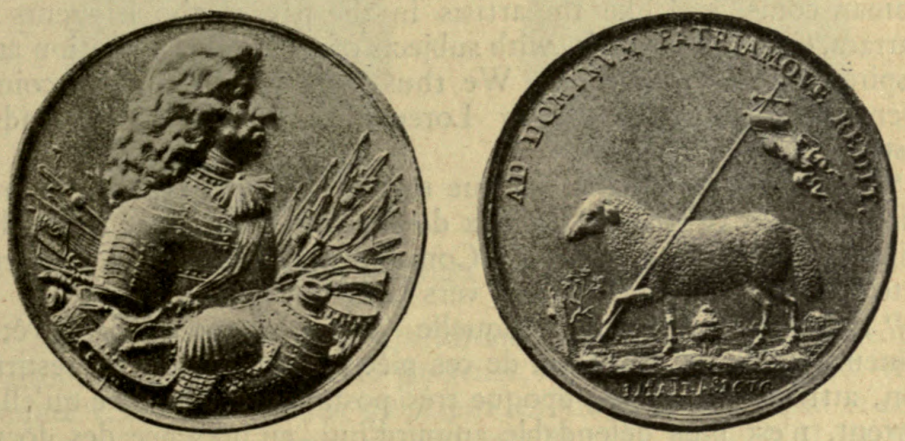
SERVI, COSTANTINO DE' (*Ital.*). Florentine Painter, Sculptor and Architect, born in 1544, died in 1622. In 1585 he was residing in Rome, where he was carving a statue of St. Paul for Pope Sixtus V.

Milanesi suggested the attribution to this artist of a medal signed **C. S.** of Sixtus V., on the Rv. of which is St. Francis of Assisi supporting a church crumbling down.

Bibliography. — Heiss, *op. cit.*

SESEMANN, GREGORIUS (according to Nagler, **GOTTFRIED**) (*Germ.*). Mint-master at Wismar, 30. January 1675 to 26. September 1680, and Copenhagen, in the service of King Christian V., 1680-1690. He died in the early months of 1691.

Sesemann was also a Medallist and Coin-engraver. For Wismar he cut dies, amongst others, of Ducats 1676, and Sechslinge, Dreilinge, etc. undated, signed **G. S.** He no doubt engraved coin-dies also for the Copenhagen mint. His signature occurs on a Portrait-medal of Christian V., with Rv. view of Castle Frederiksborg, 1682, and another, dated 1676, commemorating the Defeat of the Dutch and Return of Cayenne to Denmark (*illustrated*).



Medal of Christian V., 1676.

A specimen in gold, 44 mill. in diam., and weighing 85 grammes, brought £. 16 at the O'Hagan Sale (London, April 1908, lot 727). This medal is reproduced in *Van Loon*, French Ed., Vol. III, 189.

SESTIUS, C. This signature occurs on a gem of the former Stosch Collection, representing a Wild Boar passant (Raspe, *Tassie Gems*, n° 13006).

SESTO. A family of Goldsmiths and Engravers of Venice, who were employed at the Zecca there for over a century.

Numismatists, writes M. Babelon (*Revue de l'art ancien et moderne*, 1908, p. 296) know that from the time of Doge Andrea Conta-

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rini's government (1368-1382) the Venetian matapans bear, abbreviated, the signatures of the artists who engraved the dies, and that the archives furnish ample information on the Engravers of the Venetian currency. These documents show that towards the end of the fourteenth century, the office of Die-cutter was filled by members of a family of goldsmiths named **SESTO**, who succeeded each other from father to son in this position. The earliest we are acquainted with is **BERNARDO SESTO**. Then followed his two sons, **LORENZO SESTO** and **MARCO SESTO**, who in a document of 1394 are styled : *Incisori ai coni dall'argento*. Later, at the beginning of the fifteenth century, we meet with the names of **GIACOMO** and **ALESSANDRO SESTO**; and we hear of another member of the same family, **GIROLAMO SESTO**, who in 1447 was no longer living. Several of these artists, whose skill may be appreciated in examining the Venetian coins, did not content themselves with applying their talent to the execution of coin-dies, the necessary uniformity of which did not give them scope to alter conventional types, but more ingenious than others, and no doubt stimulated by the curiosity which Petrarch (who died in 1374) had encouraged, they imitated Roman coins, and like the artists in the pay of the seigneurs of Carrara, engraved medals, with subjects of their own invention and inspired from the antique. We thus possess Restitution coins, after the antique, signed by Lorenzo, Marco, and Alessandro Sesto.

" C'est à Julius Friedländer que revient le mérite d'avoir, le premier, signalé ce groupe curieux de médailles qui, avec celles des princes de Carrare, et celles de Constantin et d'Héraclius, forment la tête des médailles italiennes, vers la fin du XIVe siècle.

" L'ancienne opinion à laquelle Alfred Armand paraît être demeuré fidèle, et qui faisait de ces pièces des médailles de restitution, attribuables à une époque très postérieure à la date qu'elles portent, n'est plus défendable aujourd'hui, en présence des documents d'archives auxquels nous avons fait allusion.

" La seule question qu'il soit aujourd'hui permis de se poser, au point de vue chronologique, c'est de savoir si les dates de 1390 et 1393, lues sur les médailles que nous venons de décrire, donnent bien l'époque véritable de l'apparition de la médaille italienne. Ne faut-il pas remonter plus haut encore ? Pétrarque n'aurait-il pas été lui-même le promoteur, l'instigateur des premières médailles ? C'est à Pétrarque, le prince des humanistes, que les critiques modernes font remonter les premières interprétations judicieuses des monuments de l'antiquité. Lui-même raconte dans ses *Lettres*, qu'il achetait les médailles romaines que lui apportaient les paysans et qu'il y déchiffrait avec émotion le nom des empereurs. Il se forma un médaillier ; on le voit qui offre des médailles en or et en argent à

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l'empereur Charles IV, en l'incitant à contempler les belles effigies dont elles sont ornées. Pétrarque enfin séjourne à la cour des seigneurs de Carrare qui, précisément dès 1390, ont des médailles à leur propre effigie, dans le goût romain. Les Sesto sont en rapports avec lui ; il leur donne des conseils pour la direction de leurs tendances artistiques ; il les gourmande en leur proposant des modèles et les pousse à imiter l'antique. Sans doute, Pétrarque était mort depuis seize ans lors de l'apparition, en 1390, des premières médailles datées que nous possédions. Mais n'y en eût-il pas d'autres, datées ou non, qui furent exécutées antérieurement, et du vivant même de Pétrarque ? Il n'y aurait rien de bien surprenant, convenons-en, à ce qu'un avenir, prochain peut-être, réponde affirmativement à cette préoccupation de notre esprit, toujours curieux de sonder de plus en plus la genèse des choses.



Capture of Carrara by Francesco II.

" Les premiers médailleurs furent hantés par le désir de copier l'antique, de l'imiter, de le pasticher, de l'égaler en habileté technique. C'est ce que nous montrent les médailles des Sesto et celles qui reproduisent les traits de François Ier et de François II de Carrare. C'est un lieu commun de dire que la même préoccupation est manifeste dans les créations des artistes postérieurs. M. Alfred Armand l'a particulièrement bien montré en étudiant l'œuvre de Pisanello, dont la première médaille à date certaine est celle qu'il exécuta en 1439 à l'effigie de Jean VIII Paléologue, à l'occasion du voyage de ce prince en Italie, pour assister au concile de Ferrare. ". (E. Babelon, *La Collection Armand-Valton au Cabinet des Médailles*, Rev. de l'Art, 1908, pp. 296 sq.).

C. von Fabriczy thus refers to the Sesti (*Italian Medals*, pp. 10, 11, 72) : " Of the same period as the medals of the Carraras we also possess three medal-like struck proofs, so-called " essais " or " testoni " of die-engravers, the work of a Venetian family of die-engravers, the Sesti, with their names and dates (1393 and 1417). The obverses

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are direct copies of the imperial coins of Galba and of a Greek coin (Alexander the Great or Antiochus of Syria); on the reverse are a standing figure (Venetia?) and a mythological scene (the Rape of Persephone, or the Rescue of Andromeda). These are, to an even greater degree than the medals of the Carraras, direct and conscious imitations of Roman imperial medallions. Since they possess a general striking similarity of style to the Carrara medallions, these latter medals have lately been pronounced to be probably works of the Sesto family, perhaps of that same Marco who in 1393 produced the proof bearing the bust of Galba.".

Mr. G. F. Hill in a recent article contributed to the *Burlington Magazine* (February 1911) on "Classical Influence on the Italian Medal", which subject he dealt with also in an admirable address before the 'Royal Numismatic Society' at the January 1911 meeting, also refers to the Carrara medals. He observes that "the obverses of these medals of the two members of the Carrara family (one is *illustrated*) are most distinctly inspired by Roman sestertii. Even the size of the original is adhered to. The reverse, however, is as old-fashioned as possible; obviously no attempt has been made to improve on the ordinary moneyer's style. Nothing could illustrate better the struggle between classical and Gothic influence. That the date inscribed on these little pieces, commemorating the capture of Carrara by Francesco II, is the date about which they were made, is proved by a description of one of them in the Duc de Berry's inventories."

"These then, are the most remarkable among the precursors of the Renaissance medal proper. The Carrara pieces, like the coins of Frederick II, however, remained without influence on the development of the medal. Even in the purely external matter of technique they had no influence; nearly all the medals worth consideration for the next hundred years are cast, not struck from dies. That is to say, the medallist makes his model in wax instead of sinking his design with the graver in a metal die. Obviously the wax process gave to the medallic art in its infancy just that freedom from the old traditions of die-engraving which was necessary for its healthy development."

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SESTO, ALESSANDRO (*Ital.*). Die-cutter and Medallist at the Mint of Venice, in the early part of the fifteenth century. A medal by him is signed : **ALESANDER SEXSTO INTAIATOR EN MONETA ME FECIT 1417**, and bears on obv. a bust, in which some have recognized a portrait of Alexander the Great, and others, amongst

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them, Schlosser, that of Antiochus V. of Syria, copied from a tetradrachm.

SESTO, BERNARDO (*Ital.*). The first Engraver of the name whom we know as having been employed in the cutting of coin-dies at the Mint of Venice, in the latter part of the fourteenth century and beginning of the fifteenth. He is styled : *Intagliatore dei coni dell' oro.*

SESTO, BERNARDO (*Ital.*). Son of Luca S.; appointed Assistant-engraver at the Mint of Venice, 27. October 1483.

SESTO, GIACOMO (*Ital.*). Die-cutter at the Mint of Venice in the early part of the fifteenth century. His tomb in Santo Stefano bears the inscription : *MCCCCIV sepoltura de S. Jacomo Sesto intagliador alla moneda de Veniesia.*

SESTO, GIROLAMO (*Ital.*). Die-cutter at the Mint of Venice; was no longer living in 1447.

SESTO, LORENZO (*Ital.*). Son of Bernardo Sesto, and Die-cutter at the Mint of Venice, towards the end of the fourteenth century and beginning of the fifteenth (from March 1394, and still in office in 1411). He also executed imitations of ancient coins; one of Galba bears the legend : LAVRENTI SESTO ME FECIT.

SESTO, LUCA (*Ital.*). Die-cutter at the Mint of Venice; appointed before 1447, and thirty years later, 1483, still in office, and requesting the Council of Ten to adjoin him his son Bernardo as assistant. In 1447 he was commissioned, in conjunction with Alessandro Leopardi, to execute the image of the Redeemer for the die of the Ducat. In 1485, on the accession of Marco Barbarigo, he was probably no longer living, and Camelio was Chief-engraver at the Zecca.

SESTO, MARCO (*Ital.*). Son of Bernardo, and brother of Lorenzo Sesto; also a Die-cutter at the Mint of Venice, towards the end of the fourteenth century and beginning of the fifteenth. He also engraved dies for medals and copies of antique coins. One of these, is thus described by M. Babelon :

+ MARCUS.SESTO ME.FECIT.V. (*Marcus Sesto me fecit, Venetia*). Bust of the Emperor Galba.

℟. PAX.TIBI.VENETIA. Allegorical figure ot Venice, standing, holding standard of St. Mark; at her feet, a wheel; in the field, the date 1393.

Others, probably by him, are described above.

SETTELE, JOHANN MICHAEL (*Austr.*). Die-engraver at the Vienna Mint, 1765.

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SETTELE, MATTHIAS (*Austr.*). Die-engraver; born in 1746, died at Vienna on 16. September 1808. He was appointed at the Vienna Mint on 23. March 1764, first as an apprentice, and later as Engraver. On 30. September 1808, an entry in the Mint Records states that the first Assistant-engraver Matthias Settele was no longer living.

SETZER, KONRAD (*Germ.*). Contractor of the Mint at Ratisbon, 1357.

SETELE. *Vide* **SETTELE** *supra.*

SEUD, P. (*Ital.*) Schlickeysen-Pallmann mention this signature as that of an Engraver at Rome, 1705. This is a misreading for **F. SEVO.**

SEVER, ANTON (*Austr.*). Contemporary Sculptor and Medallist. I have seen by him a Portrait-medal of the poet Preseren.

SEVERO DA RAVENNA (*Ital.*). Gem-engraver of the sixteenth century. Mariette mentions his name, after Pomponius Gauricus, who sets this artist above all others, and styles him sculptor, scalptor, caelator. King remarks: "Severo is probably the pupil of Marc-Antonio who engraved the copper plates with the monogram **S.R.**"

The inscription SEVERUS, probably the owner's name, occurs on a gem in plasma, Hygiaea offering a bowl to a serpent. According to Raspe the inscription is CELIC SEVERI on one stone, and on another H. CEOYHPOY.

BIBLIOGRAPHY. — Mariette, *op. cit.* — Babelon, *op. cit.* — King, *op. cit.*, 225, 262. — Raspe, *op. cit.*

SEVESTE, CHARLES EMILE (*French*). Contemporary Sculptor, born at Lille; pupil of Chéret. At the Salon of 1878 and 1879 he exhibited two Portrait-medallions.

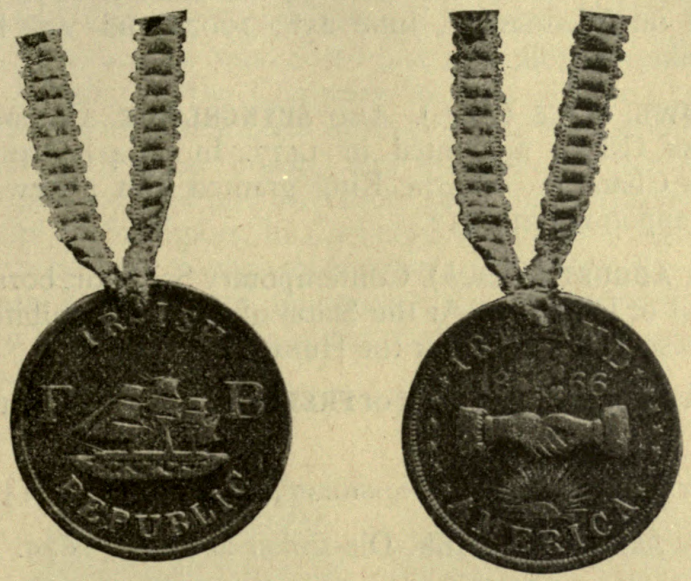
SEVO, FERDINANDO (or **FRANCESCO**) (*Ital.*). Medallist, a native of Piedmont, who was working for the Mint at Rome, *circ.* 1705, as Engraver of coin-dies. His signature **F. SEVO** occurs on the reverses of three varieties of Scudi, all dated of An VI of Clement XI. (1705), VOX DE THRONO BASILICA LIBER. The Pope reading homily in Santa Maria Maggiore.

SEWARD, J. S. (*Brit.*). Engraver of the latter part of the eighteenth century, who resided at Lancaster. His signature occurs on a Medal commemorating the Building of the Manchester Infirmary and Lunatic Hospital, 1796, and on another on the Rebuilding of the Liverpool Royal Exchange, burned in 1798.

SEWELL (*Amer.*). Die-sinker of New York, of Irish origin, by whom is a Fenian Brotherhood Badge, 1866, struck for presentation to the members of the association.

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The Fenian Brotherhood was an Irish political organisation having for its object the overthrow of English rule in Ireland and the establishment of a Republic there. The movement was initiated in the United States soon after the great famine in Ireland of 1846-47, which, together with the harsh exactions of the landlords,



Fenian Brotherhood Badge, 1866.

compelled many Irishmen to emigrate from their island with a deeply-rooted sense of injustice and hatred of the English. The Fenians organised themselves so far on the model of a republic, having a senate at the head, with a virtual president called the "head-centre", and various "circles" established in many parts of the U. S. They collected funds and engaged in military drill, and sent agents to Ireland and England. An invasion of Canada in 1866 and a rising at home in 1867 proved abortive, as also the attack on Clerkenwell prison in the same year. Another attempt on Canada in 1871 and the formation of the *Skirmishing Fund* for the use of the *Dynamitards* and the institution of the *Clan-na-Gael* leading to the "Invicibles", and the Phoenix Park murders (1882) are later manifestations of this movement. The Home Rule and Land League movements practically superseded the Fenian. The name is taken from an ancient military organisation called the Fionna Eirinn, said to have been instituted in Ireland in 300 B.C.

SEYBEN, ULRICH (*Germ.*). Mint-master at Rostock, 1526-34.

SEYDLITZ. *Vide* **SEIDLITZ** *supra.*

SEYMOUR, HORACE ALFRED DAMER (*Brit*). Deputy Master and Comptroller of the Royal Mint, 1894-1902. He was a kinsman of

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the Marquess of Hertford, and was born in 1843. He entered the Treasury in 1867, and had a long period of service as private secretary to various distinguished personages, including "Bob" Lowe, Lord F. Cavendish, and Mr. Gladstone. The last-named made him a Commissioner of Customs. In 1890 he became Deputy Chairman of the Board, and in 1894 was transferred to the Mint.

He died on Wednesday, June 25th, 1902, and was buried at North Creake, Norfolk.

SEYNTLOWE, GILES (*Brit.*). Also **SEYNCHLOWE**. Comptroller of the Mint of Calais, appointed in 1437. In 1444 he resigned his patent into Chancery, and the King granted him a new one. He was again appointed in 1452.

SEYSSES, AUGUST (*French*). Contemporary Sculptor, born at Toulouse; pupil of Falguière. At the Salon of 1895 he exhibited a Plaquette representing a Start for the Hunt.

S. F. *Vide* **SALOMON FRITSCH** or **FRENZEL**. Mint-master at Oppeln, 1625.

S. F. *Vide* **SCHAUBEN FEC.** Die-sinker at Copenhagen, 1590-1599.

S. F. *Vide* **SAMUEL FISCHER**. Die-sinker at Berne, 1679.

S. F. *Vide* **SCHULTZ**. Die-sinker at Copenhagen, 1716-1724.

S. F. *Vide* **SCHOLZ** Warden, and **FÖRSTER** Master, of the Nuremberg Mint, 1760-64.

S. F. *Vide* **SCHABEL**. Die-sinker at Vienna and Venice, 1765-1797.

S. (F.) T. *Vide* **SAMUEL TOMSCHÜTZ**. Mint-master at Frankfort-on-M., 1836-37.

S. F. *Vide* **TOBIAS SCHÖBL** and **JOSEPH FABY**. Mint-master and Warden at Günzburg, 1774-1789.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

SF and **.Sª FR**... (*Germ.*). Erman mentions two medals bearing these signatures: 1591. Christoph Silbereisen, abbot of Wettingen (Switzerland); and 1593. Hugo Blotius, Imperial librarian (Berlin Museum. Erman, Pl. VIII, 1). The signature **SF** occurs in raised letters on the reverses of both; that of Blotius is fully signed on obv. but the inscription is illegible. The artist may have been a Viennese.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, p. 66.

S. G. H. *Vide* **SAMUEL GOTTLIEB HELBIG**. Mint-master at Dresden, 1804-1813.

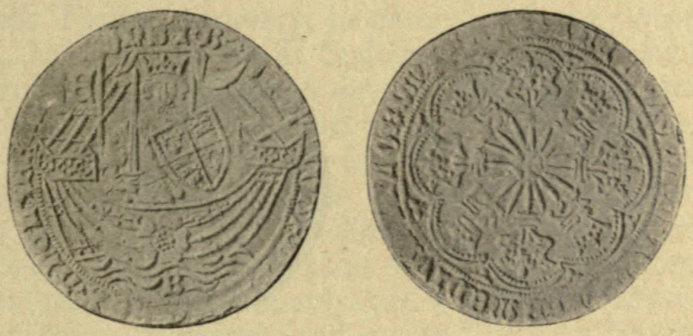
S. H. *Vide* **SAMUEL HANHARDT**. Mint-engraver at Basle, 1624-1654.

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S. H. *Vide* **SEBASTIAN HUGGENBERG.** Mint-engraver at Salzdahlen, 1689-1700.

S. H. or **S. H. S.** *Vide* **SALOMON HAMMERSCHMIDT.** Imperial Mint-warden at Breslau, 1665-1711.

SHAA (or **SHAW**), **SIR EDMUND** (*Brit.*). "Son of John Shaa, of Dronkenfeld, Chester, Goldsmith and Engraver to the Royal Mint, London, in 1462. He was chosen Sheriff in 1474, and Lord Mayor 1482-3, Warden of the Company in 1474. At the Coronation of Richard III., which took place during his mayoralty, he attended as cup-bearer with great pomp, and his claim to this honour was formally allowed and put on record. He founded and endowed a free school at Stockport, in Cheshire, in the year 1487. His will contains a bequest to the goldsmiths to support this school. He also directs "16 rings of fine gold to be graven with the well of pitie, the well of mercie, and the well of everlasting life", and to be given to his friends.



Noble of Edward IV.

Anno 2 of Edward IV. (1461) Edmund Shaa was appointed Engraver for life of the London and Calais Mints, with a salary of 20 *l.* per annum. In 1465 a writ directed to the warden of exchange and money in the Tower of London, and in Calais, dated in the fifth year of the king, recited to above appointment, and ordered seven shillings to be paid to Shaa, annually, for making and engraving one dozen of irons, to be made by him every year during his life. The writ of 1465 respecting Shaa was renewed in the last year of Edward IV. (1482 or 1483).

In all probability many of the dies for the London and Calais issues of Edward IV. were engraved by Edmund Shaw. The coinage of that reign comprises: *AV.* I. Issue (1464 ?), Noble; — II. Issue (1465-1470), Rose Noble or Ryal, Half-Rose Noble, Quarter Rose Noble, and Angel; — III. Issue (1471-1483), Angel and Half Angel. — *Æ.* I. Issue (1461-1464), Groat, Half-Groat, Penny, Half-

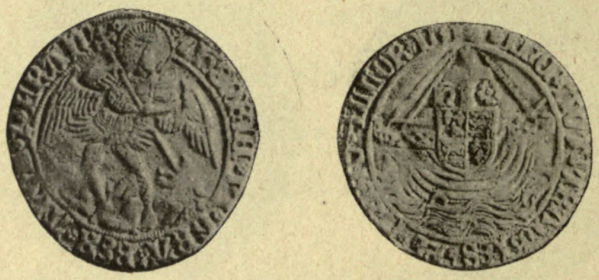
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penny, and Farthing; heavy coinage; — II. Issue (1464-1483), same denominations; light coinage.

BIBLIOGRAPHY. — *Dict. Nat. Biogr.* — Chaffers, *op. cit.* — Ruding, *op. cit.* — Grueber, *op. cit.*

SHAA (or **SHAW**), **SIR JOHN** (*Brit.*). Goldsmith, Warden to the Mint 1492-97, of Wood street, Cheapside, Engraver to the Mint in 1483, was Mayor in 1501-2, probably the son of Sir Edmund. In the privy purse expenses of Henry VII. (1497) we find: "To Master Shaa for a George of Diamants iiij *li* iiij *sh*". Also "To John Shaa for iij rings of gold viij *li*". Sir John Shaw was knighted on the field at Bosworth. The first Lord Mayor's feast in the present Guildhall was given by Sir John Shaw. He was the first mayor who caused the Aldermen to accompany him on horseback to the water side to take barge for Westminster.

An entry in Ruding (p. 34) gives the names of *John Shaa* and *Bartholomew Rede*, Operarii Monete, anni 10-13 of Henri VII. Under Richard III., he is the only Engraver mentioned.



Angel of Henry VII.

The coinage of Richard III. for which Shaa was responsible consists of: *AV*. Angel and Half-Angel; *AR*. Groat, Half-Groat, Penny, and Halfpenny.

Shaa no doubt engraved also dies for Henry VII.'s coins.

In Plantagenet times, and probably later, dies were not engraved, as so many numismatists imagine, but produced by striking prepared punches, each representing a portion of the design, into the metal — a very simple and rapid process.

BIBLIOGRAPHY. — As above.

SHAMJI, JEWRAM (*Indian*). Die-engraver at the Mint of Calcutta, 1838-1845.

SHANNON, C. H. (*Brit.*). Contemporary Sculptor, and a former Member of the London Society of Medallists, at the Exhibition of which in 1901 he showed a number of drawings for medallions.

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SHARINGTON (or **SHERINGTON**) **SIR WILLIAM** (*Brit.*) "Vice-treasurer of the Mint at Bristol, born about 1495, came of an old Norfolk family, and was the eldest son of Thomas Sherington († 1527?) and his wife Catherine, daughter of William Picton of Little Bentley, Essex (Blomefield, *Norfolk*, X, 201-3). He entered the service of Sir Francis Bryan, and subsequently became page of the king's robes. In 1540 he bought the dissolved Lacock Abbey, Wiltshire, for 783 *l.*, and on 3. May 1546 he became vice-treasurer of the mint at Bristol(*Cal. State Papers*, Dom. 1547-1581, p. 3). He was made knight of the Bath at the coronation of Edward VI. on 15. February 1546-7. His position at the mint he used to perpetrate extensive frauds. In April 1547 the council forbad the coining of any more ' testons ' or shillings, two-thirds of which were alloy. Sharington nevertheless bought up large quantities of church plate from the Somerset villagers, and during May, June, and July, coined it into testons. He also made over 4,000 *l.* in three years by shearing and clipping coins, and to conceal his frauds he made false copies of the books of the mint and destroyed the originals. Fearing discovery, he entered into the plots of Thomas Seymour, baron Seymour of Sudeley, who promised to protect him. Sharington in return lent Seymour money and put the mint at Bristol at his disposal; he also undertook to coin 10,000 *l.* to be devoted to raising adherents for the admiral. With part of his ill-gotten fortune he purchased of the king Winterbourne, Aubrey, Charlton, and other manors, chiefly in Wiltshire, for 2,808 *l.* But his frauds and Seymour's plots soon came to the knowledge of the government. On 6. January 1548-9 Lacock Abbey was searched by the council's agents, and on 19. January Sharington was arrested. He was examined several times in the Tower during January and February; at first he denied his frauds and all knowledge of Seymour's designs, but made full confessions on 2., 11., and 16. February. A bill for his attainder passed all its stages in both houses of parliament between 11. February and 7. March. Seymour's connivance at Sharington's frauds was made one of the counts in his indictment (Cobbett, *State Trials*, I, 501-2); but Sharington, who threw himself on the king's mercy, was pardoned, and an act restoring him in blood was passed, 30. December 1549 — 13. January 1550.

"In the following April he was again in employment, being commissioned to go to Calais and receive an instalment of the French purchase-money for Boulogne. He was also able to buy back his forfeited estates for 12,000 *l.*; he seems in addition to have made a voluntary restitution of some property to the king, and Latimer, in a sermon preached before the king in the same year, extolled his example and described him as ' an honest gentilman

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and one that God loveth' (*Frutefull Sermons*, 1575, f. 115 *b.*). In 1552 he served as sheriff of Wiltshire. He died in 1553 (*Acts of the Privy Council*, 1552-4, p. 370). His portrait among the Holbein drawings in the royal library, Windsor Castle (*Cat. Tudor Exhib.*, p. 148), has been engraved by Dalton (Bromley, p. 11). He married (1) Ursula, natural daughter of John Bourchier, second baron Berners ; (2) Eleanor, daughter of William Walsingham ; (3) Grace, daughter of one Farington of Devonshire, and widow of Robert Paget, alderman of London. He left no issue, and was succeeded in his estates by his brother Henry. " (Lee, *Dict. Nat. Biog.*, vol. LI, pp. 399-400).

Sir William Sharington issued the following denominations of coins at the Bristol Mint :

HENRY VIII. *AV.* Sovereign ; *AR.* Groat, Half Groat (Third Coinage).

AV. Sovereign ; Crown, Half-Crown ; *AR.* Shilling, Groat (Fourth Coinage).

AV. Sovereign, Crown, Half-Crown; *AR.* Groat (Fifth Coinage). Irish. *AR.* Sixpences of 37th and 38th years of reign.

The base money of Bristol is very plentiful.

EDWARD VI. *AV.* Half-Sovereign, bearing his own portrait, but his father's name (First Coinage).

Kenyon states that Sharington's counterfeit coins are not known.



Bristol Sovereign of Henry VIII.

Chaffers, *Gilda Aurifabrorum*, p. 47, gives the following data : 1548-50. — *Sir William Sharrington*, of Durham House, Master of the Mint 3rd, 4th, and 5th Edward VI., and Vice-Treasurer of the Mint at Bristol, was indicted before the Lord Mayor, and convicted on his own confession of having counterfeited, in the Mint at Bristol, 12,000 pounds of coins resembling the Testoons, without any warrant from the King, and against his Royal prohibition ;

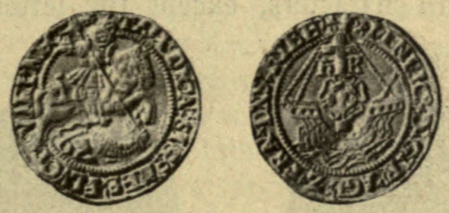
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also of having defrauded the King in clippings and shearing of the coins, making the same thereby too light, and converting the same to his own profit, to the amount of £4,000 at the least; and for falsifying the indentures and books. He was attained of treason, and all his lands, etc. forfeited. This counterfeiting of the money was supposed to have been done at the instigation of the King's uncle, the Protector, Sir Thomas Seymour, the Lord Admiral, to enable him to carry on his treacherous designs. Sharrington received a pardon under the great seal in 3rd Edward VI., and was afterwards restored in blood by an Act passed 3rd and 4th Edward VI. His house in Mark Lane, a stately mansion, was bestowed by the King on Henry, Earl of Arundel, who made it his residence'.

Bibliography. — S. Lee, *Dict. Nat. Biogr.* LI. — Kenyon, *ob. cit.* — Hawkins, *op. cit.* — Ruding, *op. cit.* — Grueber, *Handbook*, etc.

SHARPE, JOHN (*Brit.*). Die-engraver at the Royal Mint, London, *anni* 1-4, 1509-1514 (according to Ruding), 1509-1547 (according to Schlickeysen). Ruding gives a second Engraver, **DEMAIRE**, as having been employed at the Royal Mint under that reign. It is therefore difficult to ascertain the work of either artist.

The following denominations were issued under Henry VIII: *AV.* Double Sovereign, Sovereign, Half-Sovereign, Crown, Rose Crown (3 specimens known), Half-Crown, Ryal or Rose Noble, Angel, Half-Angel, Quarter Angel, George Noble, and Half-George Noble (unique; *illustrated*). — *AR.* Shilling or Teston, Groat, Half-Groat, Penny, Halfpenny, and Farthing.



Half-George Noble of Henry VIII.

The Half-George Noble which is now in Lieut.-Col. H. Leslie Ellis's Collection was thus described in the Murdoch Sale Catalogue, 1903 (lot 418). It brought £495 at the Sale.

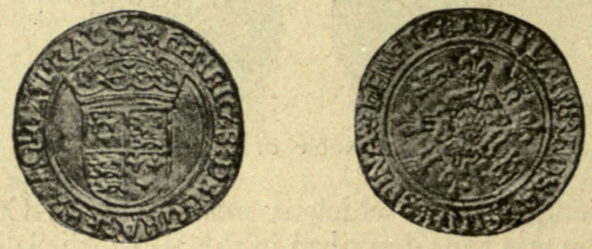
Half George Noble, mm. rose on both sides, obv. hENRIC'× D'+G'+R'+AGL'Z+FRA'×DNS'× hYBE', type as the George Nobles with rose upon the ship's mast and h K at sides, but the gallery of the vessel is decorated with circular ornaments instead of the usual trellis pattern seen on the three preceding coins; Rℒ. ×TALI× DICA'⁘SIG♀MES'× FLVCTVARI+NEQT, St. George on horseback piercing the dragon, wt. 36 grs., *in almost perfect preservation, unique.*

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*** From the Shepherd (lot 211) and Montagu (lot 719, £275) collections. The following account of this remarkable coin is culled from the Montagu sale catalogue, p. 99 : " This very interesting and unique coin was brought from Paris many years ago by Mr. Curt, the dealer, who sold it to the Rev. E. J. Shepherd for £70; at the latter's sale it was purchased by Mr. Montagu for £255. It is evident from the style of lettering of the inscriptions, which are in Roman characters, that this coin belongs to a later date than the George Nobles. The letter K on the reverse is therefore probably the initial of Katherine Howard or Katheneri Parr, and not of Katherine of Aragon as on the Nobles. This would partly account for the great rarity of this coin, which may be a pattern ".

The Rose Crown is another rarity of the reign of Henry VIII. A specimen was sold at Messrs. Sotheby Wilkinson & Hodge, June 5, 1907, and fetched £220. It was thus described in the Sale Catalogue : —

Obv. A shield crowned bearing the arms of England and France quarterly, all within two inner circles, the innermost one linear, the outer dotted, both pierced above by the ball and cross on top of the crown, mm. a rose, legend hENRIC'×8 ⁘ DEI ⁘ GRA' ⁘ REX ⁘ AGL' ⁘ Z ⁘ FRA'; R/. A full-blown single rose of five petals, surrounding it four fleurs-de-lys arranged crossways, between these a lion passant guardant and the letter h crowned, placed alternately, all within inner circles as on the obverse, mm. a rose, legend hENRIC'× RVTILANS ⁘ ROSA ⁘ SINE ⁘ SPINA, the letters on both sides in Roman characters, except the letter h, the numeral Arabic.



Henry VIII., Crown of the Rose.

*** The coin is of the same general type and appearance as the contemporary French Crown of the Sun. It weighs 51 grains. The directions for making the coin and the reason of its issue, are given in Ruding, as well as the cause of its withdrawal. Money had been steadily removed from this country to the continent, in consequence of its superior value, and in spite of repeated requests made by Henry to various continental monarchs,

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till in 1526 matters had reached such a pass, that legislation was necessary. On July 24th a writ was issued to Wolsey "commanding him to carry into effect the king's design of reducing his money to the standard of foreign coins, and to determine the rate, value, fineness, lay, standard and print as by him and the Council should be thought requisite". On August 22nd following, a proclamation was made and it was ordained "that all persons should receive the Crown of Gold of the Sun, and all other crowns of the same weight and fineness for four shillings and sixpence being of full weight, etc. And whereas the Crown of the Sun was a strange coin, the King with the advice of his Council, thought fit that there should be a piece of gold of his own coin of like fineness, weight and goodness as the said Crown of the Sun to be called the Crown of the Rose, and to be current for four shillings and sixpence".

On the 5th of November in the same year, an additional value was placed upon the current coin by proclamation, and provision was made for the striking of the George Noble and Half George Noble.

Snelling, 1763, gives a picture of a Crown of the Rose with a lion mint-mark and some differences in the lettering. It was evidently copied from a picture, and not known as the Crown of the Rose, as Snelling's note says: We constantly meet with this coin in all the placarts publish'd in the Low-countries between anno 1546 and 1650, and yet we esteem it the rarest piece minted by this King, nor have we ever had the pleasure of seeing one of them". Ruding, 1841, copying Snelling's picture, notes this coin is not now known in any collection. Kenyon, 1888, says the Crown of the Rose mentioned in the Proclamation of the 22nd of August is not known, and was probably never struck.

Another interesting and rare coin of the reign of Henry VIII., is the Pattern crown in silver, a specimen of which brought £128 at the Murdoch Sale, 1903, lot 454, and £79 at the Wakley Sale, 1909, lot 1.

Pattern Crown, mm. lis on both sides, obv. HENRIC:8DEI·GRACIA:ANGLI:FRANCI:Z·HIBERN:REX, half-length figure of the king crowned facing, holding sword and orb; rev. ANGLICE·Z HIBERNICE:ECCLESIE:SVPREMVM:CAPVT, the royal arms with lion and dragon supporters, crown above, H R (in mon.) beneath, wt. 415 grs. (*Snelling, Patts.* pl. 5, 2), *exceedingly fine and of great rarity.*

*** This extraordinary pattern (whether coin or medal being a disputed point) is one of the rarest in the English series and the finest of the only two specimens which are known, the other being

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purchased at the Cuff sale (£ 140) for the British Museum. This is from the Thomas (lot 271, £130), Wigan (£ 165), Brice, Montagu (1888, lot 186, £ 106), and Moon (lot 104, £ 107) collections.

Specimens of this coin exist in the British Museum, St. Petersburg Museum, Bodleian Library (said to be the only genuine one); Lord Pembroke had one; and in our times the late R. A. Hoblyn, and J. E. T. Loveday possessed each a specimen (*Vide* Loveday, The Henry VIII. Medal or Pattern Crown, *The British Numismatic Journal*, I, pp. 137-147).

The late Mr. J. G. Murdoch also possessed Patterns of the Double Sovereign, first coinage (lot 452, £170) and Angel (lot 453, £39.10.0). *Vide* Sale Catalogue, March, 1903.

SHAW, EDMUND. *Vide* **SIR EDMUND SHAA.** *supra.*

SHAW, JOHN. *Vide* **SIR JOHN SHAA** *supra.*

SHAW, J. G. (*Brit.*). Mint-master at Madras, from February 1856 to March of the same year, and April to June 1859. He died in November 1860.

SHAW, KATHLEEN (*Brit.*). Contemporary Sculptor and Medallist, born at Edmonton (Middlesex); pupil of Ch. Desvergnes, and Alfred Gilbert. Amongst her medallic works I have noted the following: 1899. Mrs Leigh Brown, Portrait-medallion; — Salon 1894. Mrs Hutchinson; — 1897. Miss A. C***; — Lily; — 1901. Five Portrait-medallions; — 1904. Henry Bruce-Armstrong Esq.; — 1905. Miss Helen Dunham, etc.

SHEKLETON, Dr J. F. (*Brit.*). Officiating Mint-master at Calcutta, 7th February to 7th March 1866, 9th August 1867 to 16th January 1868, 19th November to 26th December 1871, 2nd to 10th February 1872, 3rd to 30th August 1872.

SHELLY (*Brit.*). Designer of the commemorative medal of the Industrial Exhibition at Plymouth, 1865.

SHEPHERD (*Brit.*). Contemporary Sculptor and Medallist, who resided for some time in London, but went back to the Colonies. He is the author of some medals, of which however I have omitted to make a note.

SHEPPARD, BENJAMIN (*Brit.*). Contemporary Sculptor and Medallist, residing in London. At the Royal Academy exhibition, 1906, he had a Portrait-plaquette in silver of Miss Georgina A. Brackenbury, and in 1907, a Portrait-medal of Master Hugo Tyrrell.

SHEPPARD, OLIVER (*Brit.*). Contemporary Sculptor and Medallist, residing in London. He exhibited in 1907 at the Royal Academy a

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Portrait-medal in bronze of Sir Joseph Banks, K.C.B., and another in silver of Prof. E. Hallaran-Bennett, M. D.

SHERIFF (*Brit.*). A Liverpool Die-sinker of the early part of the nineteenth century. Among his productions I have seen descriptions of are: Newcastle-under-Lyme Penny Token, 1813; — Withymoor Penny Token, 1814; — Linnaeus medal (Liverpool Botanic Gardens); — Birmingham Medical College, with bust of Aesculapius, etc.

SHERWOOD, JOHN (*Brit.*). Bishop of Durham (1485-94); M. A. University College, Oxford, 1450; brought Greek authors from Italy; Edward IV.'s advocate at Rome; chancellor of Exeter, 1460; archdeacon of Richmond, 1465; prebendary of York, 1471; partisan of Richard III.; went from Burgundy to Rome, where he died, 1494. Author of 'Liber de Ludo Arithmomachia' (1482).

He issued Pennies of Richard III. for Durham, with an S on King's breast, and others also of Henry VII.

SHIELLEC, TOBIAS. *Vide* **SCHIELLE** or **SCHILLE** *supra*.

SHORE, GENERAL SIR JOHN (*Brit.*). 1751-1834. Governor-general of India, 1793-1798. He went to India in 1768, was created a baronet in 1792, and an Irish peer in 1798. His name occurs on the gold coin or medal *illustrated in* N.C. *vol.* IX *col.* 4395 and described fully by Mr. W. J. Webster.

This curious and interesting piece is in reality a "Nisar" or Presentation Coin struck at Moorshedabad for the retiring Governor-general Sir John Shore, Bart. (afterwards Lord Teignmouth) who vacated his high office in 1797. It is also assumed and perhaps with some reason to be a pattern piece for a suggested coinage of triple Muhrs, as its weight (576 grs.) is sufficiently close to that of three "old standard" Muhrs at 190 grs each, to justify this assumption.

However, whether this coinage was intended or not, at any rate it was not carried into effect by Sir John Shore's successor in the Governor-generalship.

SHORTHOUSE, E. (*Brit.*).A well-known Collector of Coins and Tokens of the British and United States of North America series, whose name is mentioned in Montagu's *Copper Coins*, &c. as the originator of restrikes of the 10 Cent piece of Marrian and Gausby's decimal coinage.

Mr. Shorthouse has kindly given me the following information concerning the restrikes issued by him, in a letter dated 1. January 1909: "Showing a member or two of the British Association, then meeting in Birmingham, round the city, I made the acquaintance of a well-known, highly respected die-sinker, the late Mr. Joseph Moore,

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a portrait of whom is in our City Museum. Taken round his place he mentioned having submitted to our Government certain designs for the 1860 bronze coinage. I asked, if amongst the stacks of old dies in his warehouse, these dies could be sought for. They were eventually found, excepting one, with the head of Victoria, crowned. They were fairly clean, but a flaw from rust always serves to distinguish the restrikes from the originals, which were struck in 1860, and of which a few (5 or 6) are in my "reserve" coin collection. I took my solicitor, the late Mr. E. C. Newey, to see the 9 pieces struck in (1) silver, (2) bronze, (3) copper, unbronzed, and (4) white metal. We then saw the dies placed on a grinding stone and destroyed, and they were then placed with Messrs Spink. Nine specimens of each, to my knowledge, alone exist. I only have 5 or 6 in my reserve collection. A set of the white medal specimens I gave Messrs Spink at a sale at Messrs Sotheby's, also another I presented to Mr. J. Verity.

"The second of the only two cases of "discovered dies" I have ever had to do with or know anything whatever about was shortly after the above. This was the discovery of the rusted spoilt dies of the Marrian and Gausby's Decimal Coinage. The 10 Cent was the only die possible to be used. The rest were utterly ruined. Again Mr. E. C. Newey the solicitor, and I, saw nine each struck of these 10 Cents, but on a very thick blank, so that they are at once distinguished from the originals. We had nine each struck in (1) silver, (2) bronze, and (3) copper, as before".

SHREVE & CO (*Amer.*). Jewellers and Die-sinkers of San Francisco. Their name occurs on the reverse of a Portrait-medal of Dr Enno Saunder, of St. Louis (*Amer. Journ. Num.*, 1521).

SHULTS & CO (*Amer.*). Issuers of a Californian 5 Dollar piece, 1851; obv. Head; R/. Eagle. This coin is not very uncommon.

S. I. *Vide* **SPAGNOLI, JACOBUS**. Mint-master and Engraver at Ferrara, 1654-1656.

S. I. *Vide* **SALOMON, JACOBSEN**. Mint-engraver at Copenhagen, 1800-1820.

S. I. F. P. (*Ital.*). Armand describes a Portrait-medal of Charles VIII. of France thus signed, with R/. Horseman (after an equestrian statue of Marcus Aurelius); and he further states that a similar medal, in the Goethe collection at Weimar is signed: **OPVS. CORADINI. M.**, but has a R/. belonging to a medal of Ercole I. d'Este, and representing a ring adorned with a diamond cut in a point. *Vide Armand*, I, p. 105; III, 33.

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SIBELNIKOFF, IWAN (*Russ.*). Mint-master at St. Petersburg, 1796.

SIBER, GUSTAVE (*Swiss*). Contemporary Sculptor and Medallist, born at Küssnacht, near Zurich, on 22. November 1864. He is a pupil of Kissling, and studied also at Paris under Chapu. Some of his works of sculpture may be seen at the Musée Rath, at Geneva.

By him are also Portrait-medallions, one of which was exhibited at the Paris Salon in 1890.

SIBER or **SIEBER, JACOB** (*Swiss*). Chaser and Medallist, born at Morges, 16. July 1807, died at Lausanne, 7. January 1880. The family was of Prussian origin, but became naturalized Swiss in 1826.

Siber was apprenticed to his father, who was an armourer; his aptitude for drawing decided his parents to send him to Berne to be taught engraving on metal. In 1825 he went to Paris, when he was fortunate in obtaining employment with Roqueby, Engraver to King Charles X. He resided for two years in the French capital, and became an efficient craftsman, especially on the engraving of seals, stamps, reliefs for printing, etc.

Towards the end of his life he occupied himself also with sculpture.

At the Lausanne Exhibition of Arts and Industries 1839 he was awarded the silver medal, the dies for which were cut by him.

By Siber is a commemorative medal of the Conflagration at Glaris, 1861; also a Franc of Canton Vaud, issued as a Prize for rifle shooting and commemorating the Acceptance of the Constitution, 10. August 1845; — Choral Festival at Lausanne, 1842; — Vintners' Festival at Vevey, 1865; — School Prize of the College of Lausanne, undated; — Dissolution of the Sonderbund, 1847; — Adoption of the National Constitution, 1848; — 5 Francs of Chaux-de-Fonds, 1863 (R/. by Ant. Bovy); issued as a Rifle shooting Prize; — Musical Festival held at Sitten, 1854; — Masonic Badge of the Lodge "Espérance et Cordialité", of Lausanne, 1822 (reissued in 1896); — Industrial Exhibition at Lausanne; — Prize medal of the Horticultural Society of Canton Vaud, etc.

Siber directed with success an evening class for modelling and sculpture at the Lausanne School of the Industrial and Commercial Society.

BIBLIOGRAPHY. — Dr C. Brun, *Schweizerisches Künstler-Lexikon.*

SIBILLE, Mme JULIETTE (*French*). Contemporary Sculptor and Medallist, born at Paris; pupil of Chapu, and E. Dubois. At the Salon, 1892, she exhibited a Portrait-medallion of Mlle E. M***, and in 1893, another of M.C.C***.

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SIBOT (*Germ.*). Moneyer at Donauwörth, 1333.

SIBREC, GÉRARD (*French*). Sculptor and Medallist of Lyons, *circ.* 1635-1643. None of his works are however known to exist.

SIC, SIGI (*Germ.*). Moneyer at Ratisbon 976-1004 (Grote, 321, VIII, 148. Dannenberg, I, 410-413. Sedlmaier, Pl. IV, 85, 86, 92).

SICH (*Austr.*) Engraver, by whom I have seen a Jubilee Badge of the Emperor Francis Joseph I., 1898.

SICHEL, ERNEST (*Brit.*). Contemporary Metal-chaser, residing in London, and by whom I have seen at the Royal Academy Exhibition, 1906, a silver panel or plaquette, entitled "The Shipbuilder".

SICHETTI. *Vide* **SIRLETTI, FRANCESCO.**

SICINIUS, Q. (*Rom.*). Moneyer at Rome, *circ.* B.C 49 in which year he was triumvir. One of his denarii bears his name in conjunction with that of the praetor, C. Coponius. *Vide* Babelon, *Monn. consul.*, II, p. 458.

SICK (*Germ.*). Founder of tin medals of Landshut, 1835.

SIEBER, J. *Vide* **SIBER** *supra.*

SIEBERG (SEEBERG), GILLIS VON (*Germ.*). Elect. palatine Mintmaster, 1598, domiciled at Frankenthal.

SIEBERT, BARTL (*Austr.*). Mint-engraver at Prague, 1626.

SIEGEL, HEINRICH. *Vide* **SIEGEL, H. C. A.**

SIEGEL, HEINRICH CHRISTIAN ANDREAS (*Germ.*). Mint-master at Sondershausen, 1763-64, and Harzgerode, 1767-96. His initials **H. C. A. S.** or also **H. S.** occur on his issues, as on Thalers, Gulden, 1764; $\frac{1}{3}$ Thalers 1763, '64; $\frac{1}{6}$ Thalers 1764; $\frac{1}{12}$ Thalers 1763, '64; $\frac{1}{24}$ Thalers 1763, '64 of Prince Christian Günther III. († 1794) of Schwarzburg-Sondershausen.

SIEGEL, JOHANN HEINRICH SIEGEL (*Germ.*). Mint-warden at Detmold, 1711, and Mint-master at Eisenach, 1716.

SIEGEL, JOHANN HEINRICH (*Germ.*). Mint-master at Harzgerode, 1744-1754. He signed **H. S.** or **I. H. S.**

SIEGERIST, JOHANNES (*Swiss*). Medallist, of Schafthausen, born 22. September 1774; was residing at Leipzig about 1804.

SIEGLING (*Germ.*). Director of the Mint at Erfurt, 1801-1802.

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SIEGMUND & CO. (*Dutch*). Engravers and Die-sinkers of Hamburg. Their name occurs on the obv. of a medal of the Hamburg Society for Prevention of Cruelty to Animals (in Boston collection).

SIEGWART (*Swiss*). Contemporary Sculptor of Lucerne, by whom are models for the "Médaille de maîtrise" of Swiss federal rifle competitions, which were not adopted.

SIEMENS, AUGUST LUDWIG (*Germ.*). Warden of the Mint at Berlin, 1741-1765. He signed: **ALS**.

SIEMSSEN, SIMON (*Germ.*). Watchmaker at Rostock, issued copper currency: 28. October 1728, Witten to the value of 1000 Thalers; 29. April 1735, Pfennige for 300 Thalers; from 1737 to 1742 he was Master of the Mint there. *Vide* Ed. Grimm, *Münzen und Medaillen der Stadt Rostock*, 1904.

SIESS SÖHNE, JOSEF (*Austr.*). Jewellers in Vienna, who published in 1897 St. Hubert medals, and have employed Prof. Stephan Schwartz and other artists at various times to cut medal-dies for them.

SIEVERSEN, CASPAR (*Germ.*). Mint-master at Stralsund, 1636-1662. He signed: **C.S.**

SIEVERT, DANIEL (*Germ.*). Mint-master at Stettin, 1672-1681, and later at Colberg, 1684. His issues are usually signed: **D.S**

SIEVERT, DANIEL (*Germ.*). Mint-warden at Danzig, 1698-1734.

SIEVERT, HEINRICH (*Germ.*). Mint-master at Thorn, 1668-1671, and Königsberg in Prussia, 1674; he died in 1694. His name also occurs as **SYVERZ**, and **SIEBERTS**. The coins issued by him are usually signed: **H. S.**

SIEVERTS, HEINRICH *Vide* **SIEVERT.**

SIFRID (*Austr.*). Mint-master at Vienna, *circ.* 1287, 1288, 1300.

SIGEFRIDUS (*Germ.*). Moneyer at Worms, 1197. *Vide* Paul Joseph, *Münzen und Medaillen von Worms*, 1907.

SIGELO (*Germ.*). Moneyer at Worms, 1233.

SIGEL (*Germ.*). This Engraver's signature occurs on a Portrait-medal of Schiller.

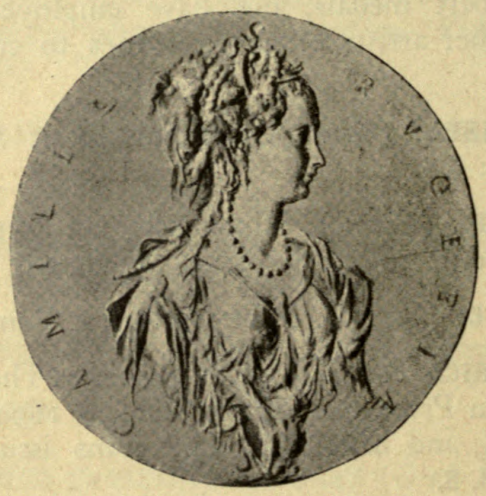
SIGNARD, CLAUDE (*French*). Contemporary Sculptor and Medallist, born at Gray (Haute-Saône); pupil of C. Gautherin. At the Salon, 1890, she exhibited Portrait-medallions in bronze of Mme L*** and other persons.

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SIGNORET-LEDIEU, Mme L. (*French*). Contemporary Sculptor, born at Nevers; pupil of Gautherin. She is the author of a number of Portrait-medallions: 1879. Mme Louise B***; — 1880. Portrait du petit Zezet; — 1891, Mme A. B***; — 1894. M. R***, etc. all of which are cast in bronze.

SIGNORETTI, ANTONIO (*Ital.*). Mint-master at Parma, 1559-1568. He signed: **A. S.**

SIGNORETTI, GIAN ANTONIO (*Ital.*). Mint-engraver at Reggio Emilia, *circ.* 1560, to whom have been attributed certain medals, signed **S**, but on insufficient evidence. These medals bear a strong analogy in style to the works of the medallist Ruspagiari (*q. v.*), and seem to indicate that their author was a pupil of the latter artist. Among these I may mention: Gabriele Lippi, uniface; diam.: 72 mill. (lead; 72 mill.); —Camilla Rugeri (a copy of Ruspagiari's



Camilla Rugeri.

medal; *illustrated*); — Giulia Pratoneri; 68 mill. (signed **S**); — Costanza Bocchi; diam.: 65 mill.; dated MDLX (signed **S.**); — Isabella Riario; diam.: 71 mill. (unsigned); — Unknown Female portrait; diam.: 68 mill. (signed **S**). Cf. Armand, III, 94, A. All these medals are uniface and similar in treatment.

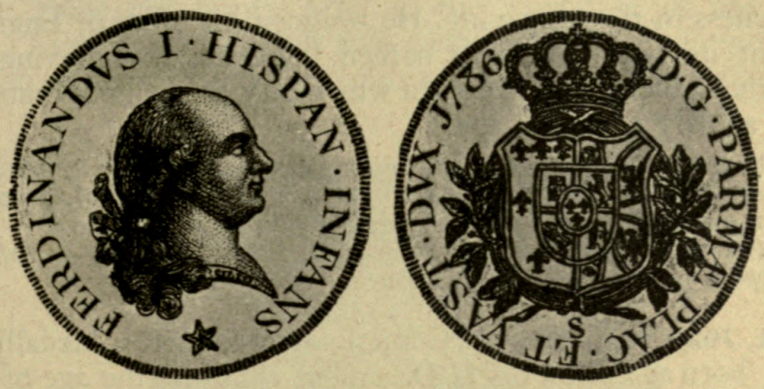
In the *Gazette des Beaux-Arts*, 1892, t. II, p. 316 a **NICCOLO SIGNORETTI** is mentioned as Mint-engraver at Reggio, 1556-1602.

BILLIOGRAPHY. — A. Balletti, *Alfonso Ruspagiari e Gian Antonio Signoretti del secolo XVI*, Rassegna d'Arte, Marzo 1904. — I. B. Supino, *Il Medagliere Mediceo.* — Armand, *op. cit.*

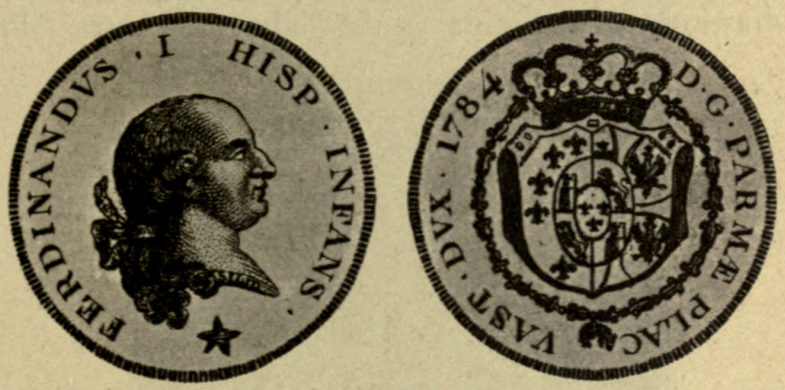
SILBERSTEIN VON ARNHEIM, EDWARD HENRY (*Brit.*). Deputy-master of the Mint at Sydney, 1898-1906.

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SILIPRANDI, GIUSEPPE (*Ital.*). Mint-engraver and Medallist at Parma, 1784-1787. His signature: **SILI** or **S**, and **S** occurs on coins of Ferdinando Borbone, duke of Parma (1785-1802): Doppia da tre, 1784 (*illustrated*); Doppia, 1784-86; Zecchini, 1784-85; Æ. Scudi, ½ Scudi, 6 and 3 Lire, Lire and subsidiary currency of various dates, and also Patterns for coins.



Triple Doppia of Parma.



Scudo of 1784.

SILVA, CYPRIANO THOMAS PAES DE SOUZA E (*Portug.*). Entered on 14. April 1744 the Lisbon Mint, as pupil of the School of engraving, at the head of which was at the time a French medallist, Antoine Mengin. He gave up the art after a short time.

Bibliography. — V. Aragão, *op. cit.*, I, 80.

SILVA, DOMINGOS JOSÉ DA (*Portug.*). Medallist of the end of the eighteenth century and early part of the nineteenth; he studied drawing and engraving first under his brother Simão Francisco dos Santos, and at the school of engraving of Arco do Cego (Lisbon). In 1804 he was working with Bartolozzi, the famous Florentine artist who was then domiciled in Lisbon. His speciality was line-

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engraving. On 6. March 1830 he was entrusted with the finishing of dies for a 7500 Reis piece, which his brother Simão Francisco dos Santos was prevented by death from completing. Thereupon he was appointed Engraver at a yearly salary of 240 Milreis, with the obligation of maintaining two assistant-engravers. Silva executed a number of dies for the coinage of D. Miguel (1828-1833), which shew a remarkable perfection in the design, and uncommon delicacy and fineness in the engraving. He resigned his office of Engraver at the Mint in 1833, and was named Professor of engraving at the Fine Arts Academy of Lisbon, in which city he died not many years later at a fairly advanced age.

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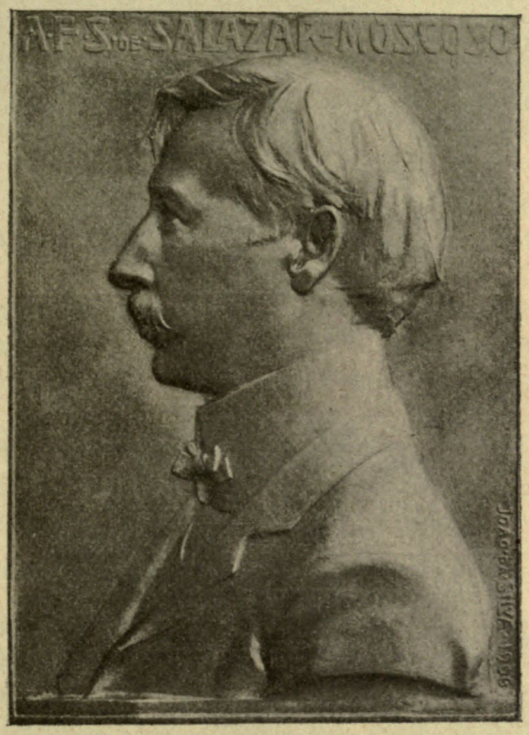
SILVA, JOÃO DA (*Portug.*). Contemporary Sculptor, Medallist, and Chaser, born at Lisbon on 1. December 1880. At the age of twelve he began to work as a Chaser for the goldsmith M. Leitão, in whose service he remained for eight years, using his leisure time to study drawing and sculpture at the industrial classes ‘ Principe



Atala's funeral.
(*reduced*).

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Real ' and ' Affonso Domingues '. In September 1900 he went to Paris and spent a year in that city. He then obtained a grant from his government to complete his studies at Geneva (Switzerland) and entered the classes of sculpture of the Ecole des Arts Industriels of that city, where he was rewarded with the Diploma of that Institute. Among his professors I may mention Georges Hantz and Charles Richard. From Geneva he returned to Paris, was admitted at the Ecole des Beaux Arts, in the workshop of the master, J. C. Chaplain. During his two years' stay in the French capital he won the first distinctions each year and the special recommend-



M.A.F.S. de Salazar-Moscoso.

ation of the famous Medallist. In 1906 he returned to Lisbon, and has since devoted himself to the medallic art.

Most of the artist's productions are Portrait-medallions and Plaquettes, which not being in the market are little known. It is therefore difficult to compile a list of his works, but the medals reproduced here will give a good idea of his talent and versatility.

The portraits of M.A.F.S. de Salazar-Moscoso and his consort and that of Mlle Maria José Arroyo are fine examples of his workmanship.

To João da Silva and Simoẽs de Almeida Sobrinho belong the glory of having introduced into Portugal the modern art of the

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medal. They mark an epoch in the history of medallic art in Portugal.



Portrait of a Lady.



Mlle Maria José Arroyo.

Silva has been exhibiting at the Paris Salon annually since 1904,

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and he was granted in 1908 a Mention honorable for his plaquette, Les funérailles d'Atala.

His habitual signature is **JOÃO DA SILVA**, or **J. DA SILVA**; one of his portraits is however signed **SILVA**.

BIBLIOGRAPHY. — *Information kindly supplied by Senõr Dõn Arturo Lamas.*

SILVA, JOSÉ SERGIO DE CARVALHO E (*Portug.*). Contemporary Medallist and Engraver, born at Evora, 9. September 1856. He studied at the Lisbon Academy of Fine Arts from 1870 to 1873, and later worked for some time with his father, the ivory carver Francisco Ignacio das Neves e Silva. This particular branch of art not being any longer in much demand, he turned his attention to engraving steel-dies for decorations and took commissions from Joaquim Augusto da Costa. In 1886 he was admitted at the Lisbon Mint as student of medal-engraving. On the invitation of the famous French engraver Mouchon, who had recognized his ability, Silva accepted employment with him at Paris; but in 1898, the Portuguese engraver obtained a post at the Lisbon Mint.

Silva also worked for the Die-sinking establishment of Frederico Gaspar da Costa.

The artist's signature is usually **S. SILVA** or simply **SILVA**.

Among his medallic productions are : Military medal of Don Luis (one of the types); — Military medal of Don Carlos for services abroad; — Medal on the first Monument to Dr Sousa Martino; — Championship medal of the *Faça Lisboa* (Lisbon Cup), unsigned; — Medal presented to Señor Don Grandella (unique), etc.

BIBLIOGRAPHY. — *Information kindly supplied by Señor Don Art. Lamas.*

SILVA, JOSÉ RODRIGUES DA (*Portug.*). Appointed Assistant-Engraver at the Mint of Lisbon, 14. October 1724. On the 14. May following he was ordered to work under the direction of the French engraver Antoine Mengin, who was at the time Chief-engraver and Professor at the Lisbon Mint.

BIBLIOGRAPHY. — Aragão, *op. cit.*, I, p. 78.

SILVA, MANOEL JOSÉ DA (*Portug.*). Apprentice-engraver at the Lisbon Mint, from 23. December 1739 to 10. May 1747, at which date he changed office at the Mint.

BIBLIOGRAPHY. — Aragão, *op. cit.*, I, p. 79.

SILVA, MANOEL RODRIGUES DA (*Portug.*). Engraver at the Lisbon Mint, in the seventeenth century. D. Antonio Gaetano de Sousa in the fourth volume of his 'Historia Genealogica da Casa Real Portugueza' p. 421, says that he was the inventor of the graining on the edge of coins.

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'The milling' of the gold coins was ordered by decree of 9. August 1686 and of silver coins by that of 14. June 1688.

BIBLIOGRAPHY. — Aragão, *op. cit.*, I, p. 74.

SILVANUS. The inscription **SILVANI** occurs on a gem of the former Stosch collection, representing Mercury standing, wearing petasus, and holding purse and caduceus. Raspe, who describes this stone, calls it a good engraving and states that the inscription is perhaps the name of the Engraver.

SILVANUS, BERNARDO SER (*Ital.*). An official at the Mint of Rome, under Pope Julius II., to whom payments are recorded in the Archive documents, 1504, 1507, 1508. *Vide* Eug. Müntz, *L'Atelier monétaire de Rome*, 1884.

SILVESTRI, PIETRO (*Ital.*) Medallist of the first half of the eighteenth century, whose two best-known productions are the Portrait-medals of Cardinals Pietro Ottoboni, and Livio Odescalchi.

SIMCOX (*Brit.*). A Die-sinker of the early part of the nineteenth century, whose Counters in imitation of Spade Guineas and Half Guineas are well-known. Signed specimens of the Spade Guinea 1791 have come under my notice.

SIMIER, JEHAN (*French*). Silversmith of Nancy, who under René II., Duke of Lorraine, filled the office of Warden of the Mint at Nancy, *circ.* 1484.

SIMMONDS, ARMAND (*Belg.*). Sculptor and Medallist, of British origin, born at Verviers; pupil of Joseph Geefs. At the Paris Salon, 1894, he exhibited a Portrait-medal of Mme A. Simmonds, which is not without merit.

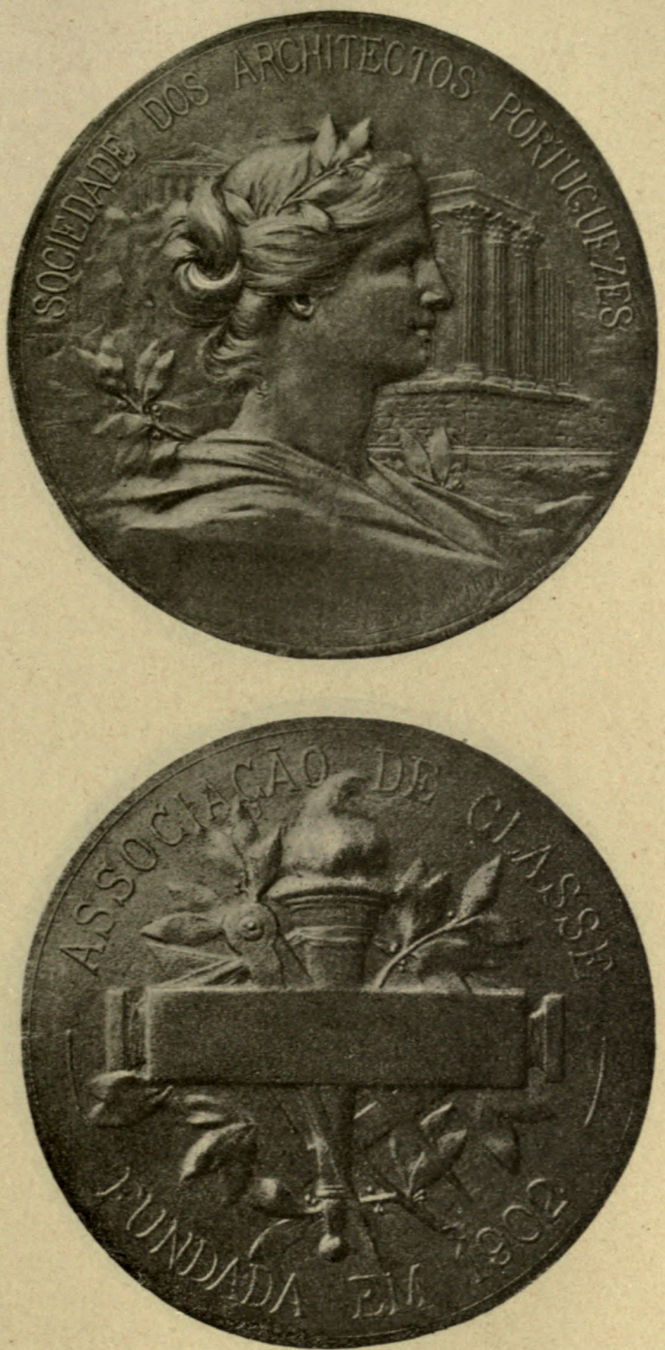
SIMMONS, ISAAC (*Brit.*). This Engraver's signature occurs on an early Victorian Temperance Badge, hall-marked, representing an Allegorical subject.

SIMOÊS (*sob.*), **JOSÉ SIMÕES DE ALMEIDA, SOBRINHO** (*Portug.*). Nephew of a distinguished sculptor of the same name, Sculptor and Medallist, residing in Lisbon; born at Figueiro dos Vinhos, near Thomar, on 17. June 1880; entered the school of Fine Arts of Lisbon at the age of 12 years, when for eight years he was a pupil of his uncle and other teachers. He entered as apprentice-engraver the School of engraving at the Lisbon Mint in 1892. In 1904 he was sent to Paris by the Portuguese government, at the expense of Viscomte de Valmor's legacy. There he frequented the Académie Julien (Atelier Verlot) and studied sculpture and modelling.

In 1906 he returned to Lisbon to devote himself to sculpture and

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especially to the modelling of medals. He has, in conjunction with João da Silva, the merit of having introduced in Portugal the

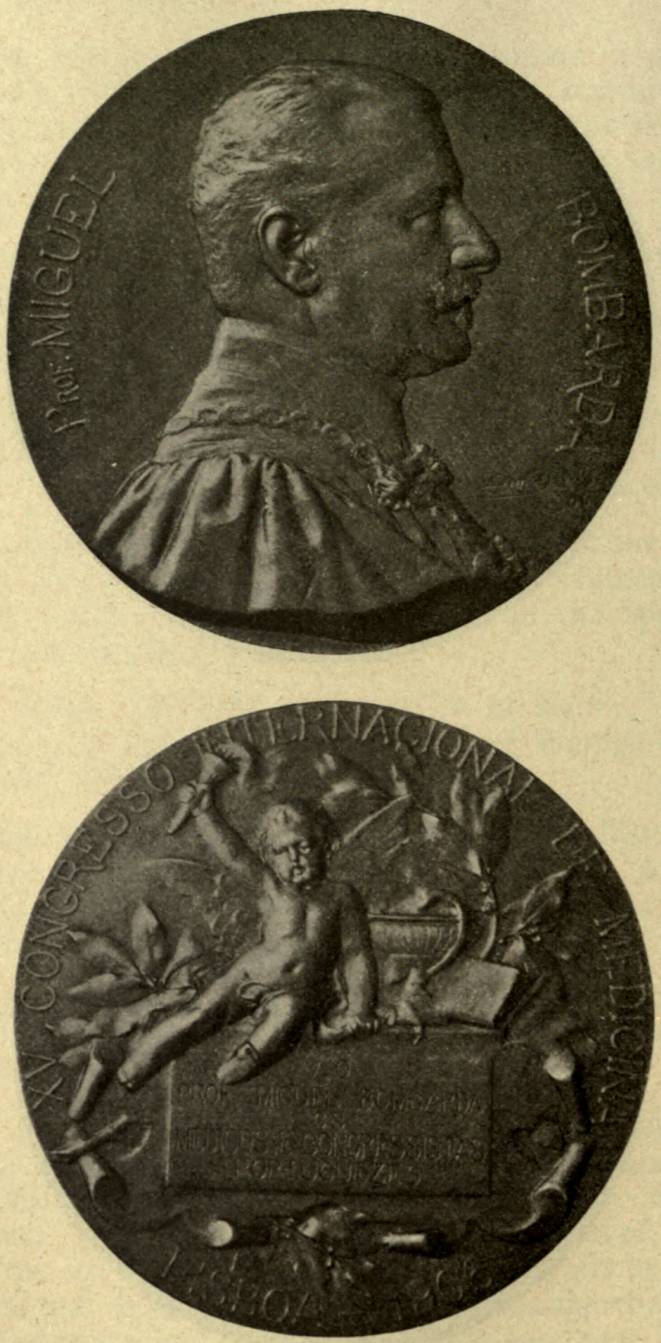


Medal of the Portuguese Society of Architects.

modern art of the medal. He is now officially employed at the Lisbon Mint, but undertakes also private commissions.

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The artist signs **SIMÕES, SOB.** followed by the date of the productions. The medals reproduced show the merit of his talent.

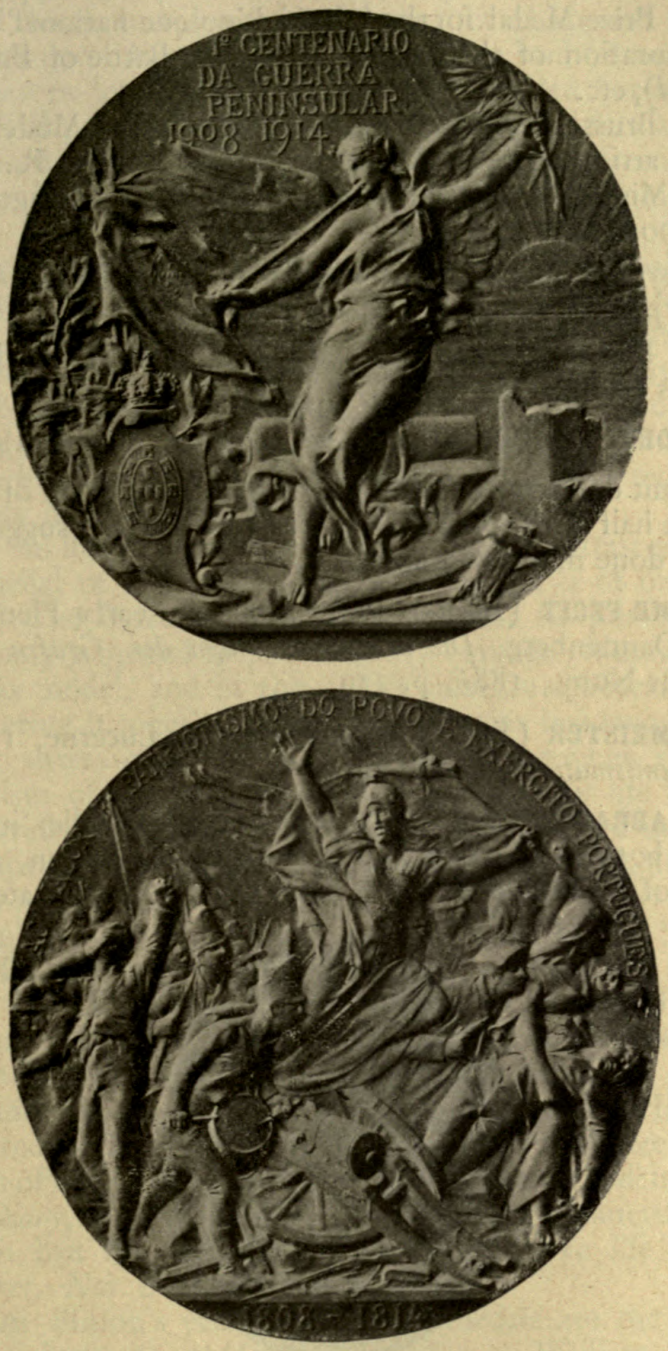


Prof. Miguel Bombarda.

Among his medallic productions the best known are : Memorial medal of Dr Sousa Martino, 1902 (signed : *Simões*) ; — Medal of the

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Society of Fine Arts of Lisbon. These two medals were executed before the artist's departure for Paris; — Portrait-medal of Senor Don



Centenary of the Battle of Busaco, 1910.

A. J. da Cunha, director of the Lisbon Mint, 1905; — Prof. Miguel Bombarda, physician, organiser of the XV. International Congress

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of Physicians at Lisbon, 1906, killed during the insurrection of 1910; (*illustrated*); — Medal of the Society of Portuguese Architects, 1907 (*illustrated*); — Portrait-medal of A. Texeira Lopes, statuary, 1907: — Prize Medal for the "Raid hippique national", 1908; — Commemoration of the Centenary of the Battle of Busaco, 1910 (*illustrated*), etc.

At the Brussels 'International Exhibition of Modern Medals' 1910, the artist showed: A. Texeira Lopes, 1907; ÆR. medal; — Professor Miguel Bombarda, 1906; Æ. medal; — Augusto Jose da Cunha, 1906; ÆR. medal.

BIBLIOGRAPHY. — *Information kindly supplied by Senor Don Arturo Lamas.*

SIMON (*French*). Seal-engraver at Maubeuge, 1326. He executed a tablet in lead for the tomb of King John, and is styled in official documents *Gravator sigillorum*.

SIMON DER MÜNZER (*Austr.*). Moneyer at Vienna, 1438.

SIMON mit der lahmen Hand (*Germ.*). A Goldsmith of Augsburg, in the first half of the sixteenth century. Bolzenthal suggests that he may have done medal work also.

SIMON ME FECIT (*Flem.*). Inscription on early Flemish coins. *Vide* H. Dannenberg, *Die ältesten Münzen der Grafen von Stade*, Zeitsch. für Num., 1886, p. 239.

SIMON, MEISTER (*Swiss*). Mint-master at Lucerne, 1517 (*Bull. suisse de numismatique*, IX, p. 4).

SIMON, ABRAHAM (*Brit.*). (1622?-1692?) Modeller in wax, and Medallist, born about 1622, brother of Thomas Simon, and one of the sons of Peter and Anne Simon. "He was educated" (states



Portrait of Abraham Simon, by Stuart.

Wroth) " with a view to the church, but, being a skilful modeller in wax, he devoted himself to art. During a visit to Sweden

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he made portraits in wax of several eminent persons, and was given a position at the court ot Queen Christina, who employed him as her agent in procuring works of art, and presented him with a gold medal and chain. In his wax-model portrait of himself he appears wearing this decoration, and Horace Walpole said he was supposed to have been in love with the queen. He attended her on her visit to Louis XIII., and, on account of his odd appearance, was arrested as a suspicious person while trying to model the king from the gallery of the royal chapel. He subsequently worked for some time in Holland.

"He came to England in 1642 or later, and for several years was much employed in making medals and wax models of leading parliamentarians and others. He also made a large number of wax models (some now in the British Museum) for the portrait medals executed by his brother, Thomas Simon. His own medals are cast and chased, and are signed **A. S.** They are graceful and simple in treatment, but, being usually in low relief and of small module, seem occasionally deficient in vigour.

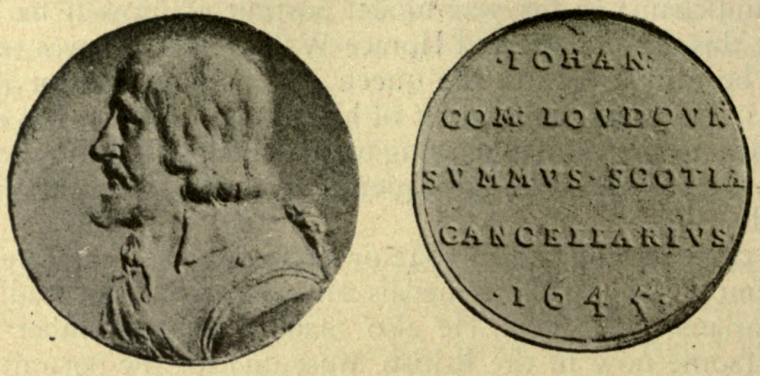
"After the Restoration, Simon modelled the portrait of Charles II. for the medal of the "Royal Oak" at the price of one hundred "broads". The Duke of York afterwards had his portrait done by him, but only proposed to pay him fifty 'broads'. Simon then took up the wax model, and in the duke's presence deliberately defaced it by squeezing it together. By this conduct he lost favour at court, and other sitters complained of his impatience when they offered any criticism of his work. In the later years of his life he seems to have received no further commissions, and he died in obscurity, and perhaps in poverty, about 1692. He was married, and had two daughters named Anne and Judith.

"Simon's portrait was painted by Sir Peter Lely and Sir Godfrey Kneller. Of Lely's portrait there is a mezzotint by Blooteling. There is, in the British Museum, a portrait in wax of Simon by himself, and from this original a chased medal was made by Stuart *circ.* 1750. Simon was a little man, 'of a primitive philosophic aspect', and always wore his hair and beard long. His eccentric dress excited derision in the street, but he was an excellent artist, and a man of the same independent character as Benedetto Pistrucci. Evelyn (*Diary*, 8. June 1653) calls him 'a virtuoso fantastical Simons (*sic*), who had the talent of embossing so to ye life'. (*Warwick Wroth, Dict. Nat. Biog.*, LII, p. 264).

Abraham Simon's principal Portrait-medals are the following: Earl of Loudoun, 1645 (*Med. Ill.*, I, $\frac{324}{157}$); — William Pope, 1645 (*Med. Ill.*, I, $\frac{321}{158}$); — Lord Inchiquin, 1646; (*Med. Ill.*, I, $\frac{324}{146}$). [Murrough O'Brien, Lord Inchiquin, commanded in Ireland for the King until 1643, when he joined the Parliament, and was afterwards

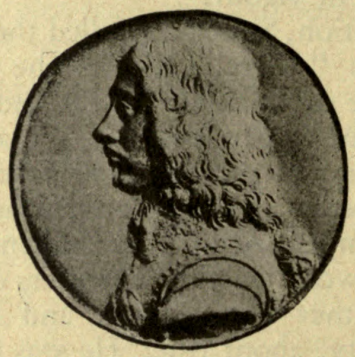
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President of the Province of Munster. At the end of 1646 he returned to the King's party. Lord Inchiquin's name is remembered in numismatics from the Inchiquin money, which was struck from



Earl of Loudoun, 1645.

plate in 1642, and which consists of AV Pistoles, and AR Crowns, Half-Crowns, Shillings, Ninepences, Sixpences, Groats, and Threepences



Lord Inchiquin, 1646.

(*Vide* Vol. III, p. 26)]; — Albert Joachim, ambassador, 1646 (*Med. Ill.*, I, $\frac{324}{162}$); — Sir Sidenham Poyntz, 1646 (*Med. Ill.*, I, $\frac{325}{163}$); — Earl



Manteau van Dalem, 1647.

of Dunfermline, 1646 (*Med. Ill.*, I, $\frac{328}{168}$); — Earl of Lauderdale, 1646 (*Med. Ill.*, I, $\frac{328}{169}$); — Martinay, 1647; R/. IE NE VIS QV'A REGRET

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(*Med. Ill.*, $\frac{329}{171}$); — Manteau van Dalem, 1647 (not in *Med. Ill.*; *illustrated*) [The Murdoch specimen, 1904, realized £. 44.10.0]; — Sir Charles Erskine, 1647 (*Med. Ill.*, $\frac{330}{173}$); — Colonel Fleetwood, no date (*Med. Ill.*, I, $\frac{331}{174}$); — Unknown Portrait, undated (*Med. Ill.*, I, $\frac{332}{175}$); — John Cleypole, 1651 (*Med. Ill.*, I, $\frac{396}{22}$); — Henry Cromwell, 1654 (*Med. Ill.*, I, $\frac{412}{49}$); — Colonel Desborough, 1657 (only known from a later imitation); — Edward Montague, 1658 (*Med. Ill.*, I, $\frac{431}{77}$); — Unknown Portrait, 1662 (*Med. Ill.*, I, $\frac{479}{88}$);



Sir Sidenham Poyntz, 1646.

— Queen Catherine, 1662 (*Med.Ill.*, I, $\frac{492}{117}$); — Earl of Southampton, 1664; — Abraham Simon (only known from an imitation by Stuart); — Sir Edward Nicholas, † 1669 (only known from a later imitation); — Medal on the introduction of a Chimney Tax,



Sir John Hotham, 1644.

offered to the Burgomaster of Leyden, 1666; *obv.* Alchemist seated at the fire side; Rℒ. ARGENTVM EX FVMO &c,; 56 mill. (*Van Loon*, II, 516).

As joint-works of Abraham (as modeller) and Thomas (as engraver and chaser) we may note the following: — Sir John Hotham, 1644 (only two specimens known) (*Med. Ill.*, I, $\frac{313}{144}$); — John Thurloe, 1653; — Bulstrode Whitelock, 1653; — William Lenthall, 1653 (only known from a later chasing by Stuart); — Sir

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James Harrington, 1653; — Unknown Portrait, 1653 (*Med. Ill.*, I, $\frac{409}{44}$); — Elizabeth Cleypole, 1658; — General Monk, 1660; — Earl of Clarendon, 1662; — Lady Lane, 1662, etc. All these medals will be found mentioned again under Thomas Simon (*q. v.*).

"It is difficult" (says Miss Helen Farquhar) "to say exactly how much Thomas Simon was indebted to the eccentric and clever Abraham for the designs of some of his medals and coins; although the signature **T. S.** appears on pieces which may have been the joint work of the two brothers, this might be because of Thomas's official position; that either was capable of working alone is abundantly proved, but it is said that Abraham often made the original wax sketch, Thomas the finished portrait from it, Abraham excelling in portraiture, Thomas above all men in die-sinking, engraving, and chasing. We know that Abraham was in the habit of carrying in his pocket a small piece of wax-covered glass, and whenever a face struck his fancy, he hastily modelled a sketch." (*Portraiture of the Stuarts on the Royalist Badges*, Brit. Num. Journ., II, 285).

Bibliography. — W. Wroth, *Abraham Simon*, Dict. Nat. Biog., LII, 264. — Hawkins, *Medallic Illustrations*, ed. Franks and Grueber. — Grueber, *Guide to English medals in British Museum*. — Vertue, *Medals, Coins, &c., by T. Simon*, 1753. — *Notes and Queries*, 2nd Series XII, 2, 3. — Bolzenthal, *op. cit.* — Cochran-Patrick, *Medals of Scotland* — Babelon, *Pierres gravées*, 1894.

SIMON, DÉSIRÉ (*French*). Contemporary Sculptor and Medallist, born at Bar-le-Duc (Meuse); pupil of Claudius Marioton. He has exhibited at the Paris Salon: 1904. Bronze Plaquette of St. John the Baptist; — 1907. Æ. gilt Portrait-medal of Jean Dubois, etc.

SIMON, F. (*French*). Line-engraver and Die-sinker of the second half of the nineteenth century. He engraved the 'Bons' of the Société générale of 1, 2 and 5 Francs, issued on 18. November 1871.

SIMON, JEAN HENRI (*French*). Gem-engraver and Medallist, born at Brussels, 28. October 1752, where he died, 12. March 1834. According to M. Babelon, he was a great-grandson of Thomas Simon. He was taught engraving by his father, Jacob Simon, who also did very good work. In 1767 we find the youthful artist already in the service of Prince Charles of Lorraine. Eight years later he visited Paris, where on the recommendation of his patron, Prince de Ligne, he obtained an appointment of gem-engraver to the Duke of Chartres, who later, as Duke of Orleans, continued to favour him, and granted him a yearly allowance of 1000 Francs.

Baron Breteuil having sold his cabinet of gems to the Czarina Catherine II. of Russia, it was found that a two-strata cameo, representing a Tiger reclining, was missing. Several engravers were consulted as to replacing this gem, but none would undertake to do the work

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in a less period than three months. Simon successfully completed it within three days, and so much enhanced his reputation thereby that Louis XVI. granted him the title of Engraver to the King, with apartments in the Louvre gallery.

In order to escape the troubles of the French Revolution he enlisted in the army under Dumouriez and did service as captain in the light infantry. He was wounded several times, and returned to Paris, later on crossing over to Spain, where he refused an offer of Ferdinand VII. to open a school of engraving with a yearly salary of 30.000 reals. On his return to France, he was appointed Professor of gem-engraving to the Institute for Deaf and Dumb. Napoleon favoured him with his patronage, and the Empress Josephine made him "Graveur du conseil du sceau des titres". In 1813, he was decorated with the Legion of Honour for an act of bravery.

In the early part of 1816 he went back to Brussels, and was appointed Engraver of gems and medals to the Royal College of the Low-Countries, and on 4. August 1817 Engraver to the King. The Academy of Fine Arts of Antwerp elected him a member in the following December.

On the outbreak of the 1830 Revolution at Brussels he took the command of a company of Civic guards.

Two years later, after a long and painful illness, borne with stoic resignation, be ended his career at the age of 82. He was buried with military honours, and the Chief Rabbi pronounced his funeral oration.

J. H. Simon's most important work is his Series of medals of illustrious men of the Low-Countries, "Galerie métallique des hommes qui ont illustré les Pays-Bas", on which he spent six years of arduous labour. This series consists of 100 medals.

It cannot be said that Simon acquired a great reputation as an artist, but he was certainly a clever gem-engraver, and is praised as such.

At the Salon of 1799, Chevalier Jean Henri Simon, who was then residing at the Palais-Egalité, n° 88, exhibited the following gems : Head of Demosthenes, in relief on agate-onyx ; — Female head, in relief on agate-onyx ; — Marine Love, in relief on sardonyx ; — Intaglio in cornelian representing Apollo drawn in chariot by two horses ; — Heads of Aspasia and Pericles, in relief on chalcedony.

In 1800, the artist sent for exhibition at the Salon a Portrait of the First Consul, engraved in cornelian, and several other works, in 1801, 1810 and 1812. M. Babelon adds that Simon is no doubt the engraver of a fine Portrait-gem of Joseph II., signed **S.**

The Hague Museum preserves a Bust of Homer, in cornelian, and Portrait-cameos of King William I. of the Netherlands, and his

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consort; also Portrait-medals of William I. and Queen on their Visit to Brussels, 1817; — Portrait-medals of the Crown Prince of the Netherlands and consort on their Visit to Brussels after their Marriage, 1816; — Portrait-medals of William I.; his Queen; Crown Prince William; Crown Princess Anna Paulowna; Princess Louise Auguste Wilhelmina; — Princess Marianne of the Netherlands; Prince Frederick of the Netherlands; — Foundation of the Masonic Lodge "Grand Orient" with Prince Frederick as Grand Master, 1818 (2 types); — Opening of a new harbour at Middelburg, 1817 (2 types); — Presentation medal to King William I., by the County of Hainault, 1817; — The town of Jodoigne thanks the King for his help during the Conflagration, 1820 (2 var.); — Decoration for faithful service in the Army, 1825 (3 var.); — Prize Medals for the Universities of Leyden, Utrecht, and Groningen; — Memorial medal of Lieut. Admiral Johan Arnold Zoutman, 1793; — Vankinsbergen, 1819; — Louis Englebert Duke of Arenberg, 1820; — Medals of the Universities of Liège, and Louvain, 1822; — J. H. van Swinden, 1823; — Marriage of Prince Frederick of the Netherlands, 1825; — Modeste Grétry, 1827; — Badge of the Brussels Civic Guard, 1830, etc.

The usual signature of the artist is : **SIMON F.**; — **SIMON G. P. DU ROI**; — **S.**; — **F.**; **SIMON.**

Simon's "Galerie métallique" consists of 100 medals, which all measure 47 mill. in diameter; they are : Guillaume de Croy; — Auger Busbeck; — Jean de Barneveld; — Philippe de Comines; — Hubert Goltzius; — Emmanuel de Meteren; — Gabriel Mudée; — Michel Coxie; — Nicolas Clenard; — Pierre Nannius; — François Sonnius; — Jean Stadius; — Christophe de Longueil; — Didier Erasme; — Corneille Scryver; — Jean Gorop-Becanus; — Adrien Junius; — Juste Lipse; — Albert Pighius; — Hugo Grotius; — Daniel Heinsius; — Eryce Puteanus; — Balthazar Moretus; — Gerard Mercator; — Abraham Ortelius; — Theodore Rombouts; — Jean Second; — Quentin Metsys; — Lucas de Leyde; — Jean Mayo; — Lambert Lombart; — Pierre Breughel the Elder; — Martin de Vos; — Michel Mirevelt; — Barthélemy Spranger; — Henri Corneille Vroom; — Abraham Blommaert; — Otho Venius; — Martin Richart; — Pierre Paul Rubens; — Antoine Van Dyck; — Mathieu Wesenbeec; — Gaspard de Crayer; — Rodolphe Agricola; — Daniel Segers; — Rembrandt Van Rhyn; — Herman Boerhaave; — Pierre Forest; — Jacob Cats; — Orlando Lassus; — Jean Taisnier; — Viglius de Zuichem; — Juste Vondel; — André Vésale; — Pierre Heyn; — Michel André de Ruyter; — Martin Happertz Tromp; — Jean Dewitt; — Vander Werf; — Rembert Dodonée; — Roger Vander Weyde; — François Romain; — David Teniers; — De Feller; — Louis

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Englebert d'Arenberg ; — Prince de Ligne ; — Bréderode ; — Horn ; — Egmont ; — Modeste Grétry ; — Prince Charles de Lorraine ; — Philippe de Marnix ; — Simon Van Slingeland ; — André Corneille Lens ; — Guillaume Louis de Nassau ; — Jean de Knuyt ; — Guillaume Buys ; — Pierre Pecquins ; — Gaspard Fagel ; — Jean Henri Van Kinsbergen ; — Jean Henri Van Swinden ; — Pierre Coeck ; — Jean Shorel ; — Antoine Moro ; — Jean Arnould Zoutman ; — Philippe, comte de Hohenlohe ; — Guillaume Krul ; — Antoine de Montfort ; — Guillaume I., born in 1533 (the Silent) ; — Maurice de Nassau ; — Frédéric Henri, Prince of the Netherlands ; — William III. (of Great Britain) ; — Jean Guillaume Friso d'Orange ; — Guillaume Henri, born 1. Sept. 1711 ; — William I., King of the Netherlands ; — His Queen ; — Prince of Orange ; — Princess of Orange ; — Princess Frederick ; — Princess Marianne.

Simon is the author of an *Armorial général de l'empire français*, 2 vol. in-fol., MDCCCXII.

Simon's brother, **MAYER SIMON** (*q. v.*), and his son, **JEAN MARIE AMABLE SIMON** (*q. v.*) were also talented Gem-engravers.

Bibliography. — Babelon, *La Gravure en pierres fines*, 1894. — J. F. Leturcq, *Jacques Guay*. — Millin, *Introduction à l'étude de l'archéologie*, 1826. — *Collection des livrets des anciennes expositions depuis 1673 jusqu'en 1800*, rééditée par M. J. Guiffrey (Paris, 1869-1871). — J. Immerzeel, *De Levens en Werken der Hollandsche en Vlaamsche Kunstschilders, Beeldhouwers, Graveurs en Bouwmeesters*, Amsterdam, 1843. — *De Historiepenningen en Munten van Oranje-Nassau*. — Chavignerie et Auvray, *op. cit.*, II, 508. — Marvin, *Masonic Medals*, 1880. — *Van Loon Supplement*, II, X. — Guioth, *Jean Henri Simon*, Revue de la numismatique belge, 1850, pp. 149-161. — Bolzenthal, *op. cit.* — Piot, *op. cit.* — A. de Witte, *La Médaille en Belgique*, 1906.

SIMON, JEAN MARIE AMABLE HENRI (*French*). Son of the last, Jean Henri S., and also a Gem-engraver, was born at Paris on 28. January 1788, and resided a very long time at Brussels. He was a chevalier of the Legion of Honour. Under the Restoration and Louis Philippe's reign, he was entrusted with numerous official orders. He thus engraved in cornelian the portraits of Charles X., Duke of Angoulême, Duke of Berry, Louis Philippe, and numerous Princes and Princesses of the French royal family. But, remarks M. Babelon, " he did not add to the artistic reputation of his ancestors, and although his work is careful and consciencious, it is difficult to meet with works of art so devoid of charm and life ".

This artist made the following exhibits at the Paris Salon : 1819. Louis XVIII., cornelian ; — Alexander I. of Russia, cornelian ; — Portrait of a Lady, cornelian ; — Bust of Aesculapius, cornelian ; — Cupid, cornelian ; — Arms of the Duke of Treviso, marshal of France, cornelian ; — 1822. Bust of Louis XVIII., wax ; — Duke and Duchess of Berry, and Duke of Bordeaux, gem ; — Duke of Berry, engraved stone ; — Duchess of Orleans, cornelian ; — Prince

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Poniatowski, engraved stone; — Alexander I. of Russia, cornelian; — Mme B***, cornelian; — 1824. A Frame containing cameos and intaglios, amongst which the Portraits of Louis XVIII., and Marquis & Marquise C. T·***; — 1827. A Frame of gems, amongst which the Portraits of Louis XVIII., Talma, and a Head after the antique; — 1831. Portrait-gems of Charles X., his Queen, and the Crown Prince; — 1833 Portraits of the Royal family; — 1841. Bust of Mme de B***; — 1847. Twenty-seven Cameos and Intaglios, &c.; — Head of Christ; — Portrait-gems of the French Royal family, engraved between 1830 and 1840. (*Vide* Chavignerie et Auvray, *op. cit.*, II, 508).

There is a Portrait of this artist by L. Th. Simon, which was exhibited at the Salon, 1848.

SIMON, H. (*French*). This Engraver's signature occurs on the reverse of a medal commemorating the Epidemic of typhus at Maasluis, 1865.

SIMON, HIRSCH (*Germ.*). A Jew who under Frederick III. contracted for the working of the Mint of Breslau, 1779.

SIMON, JOSSE (*French*). Mint-master at Angers from 26. November 1331 to 1. December 1333. He officiated in conjunction with Poillevillain.

SIMON, MAYER (*French*). Better known as **SIMON DE PARIS**, a brother of Jean Henri Simon, son of Jacob, and great grandson of the famous British artist, Thomas S., was born at Brussels in 1746 and died at Paris on 17. March 1821. He was a pupil of his father, and of Jacques Guay, under whom he worked for some time. On the death of the latter, he appears to have bought the house in the Marais, rue Portefoin, n° 6, where the Master had lived and carried on his profession for so many years. That same house was left by Simon in his will to one of his pupils, Henri Beck, who in his turn bequeathed it to J. F. Leturcq, the author of a ' Life of Jacques Guay ', to which I have had occasion to refer (Vol. II, p. 326).

Mayer Simon is the author of several Portrait-gems of Louis XVI., Bonaparte as First Consul, and other celebrities; by him are also a cameo, signed **SIMON F.** depicting Jupiter and Antiope, and an intaglio cut in amethyst representing a Nymph playing with a term of Priapus. Babelon further mentions figures of Lions, and a Cat, engraved by this artist, whose productions are unfortunately lacking in inspiration and originality, and too often hard and lifeless.

SIMON, NICOLAS (*French*). Mint-master at Neuville, 1674-1675. *Vide* Natalis Rondot, *La Monnaie de Vimy ou de Neuville*, Rev. num., 1890, p. 444.

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SIMON, RITTER *Vide* Chevalier **JEAN HENRI SIMON** *supra*.

SIMON, THOMAS (*Brit.*). Medallist, Coin- and Seal-engraver, born *circ.* 1623; appointed joint-graver to the Royal Mint in 1645; Chief-engraver from 1649 to 1660; died of the plague in 1665. His fame as an Engraver of coin-and medal-dies stands unrivalled in the British series. It must be noted, however, that Thomas Simon usually worked from his brother Abraham's models.

I borrow the following details from Wroth's admirable notice of this artist, in Sidney Lee's *Dictionary of National Biography*, LII, pp. 265-267.

"Thomas Simon, medallist and seal-engraver, born about 1623, was one of the sons of Peter (or Pierre) Simon by his wife Anne, daughter of Gilles Germain of Guernsey. He was a younger brother of Abraham Simon (*q. v.*), the medallist. Peter Simon is described as a native of London, but he probably belonged to a Guernsey family named Simon. His marriage took place at the Wallson church in Threadneedle Street, London, on 12. September 1611.

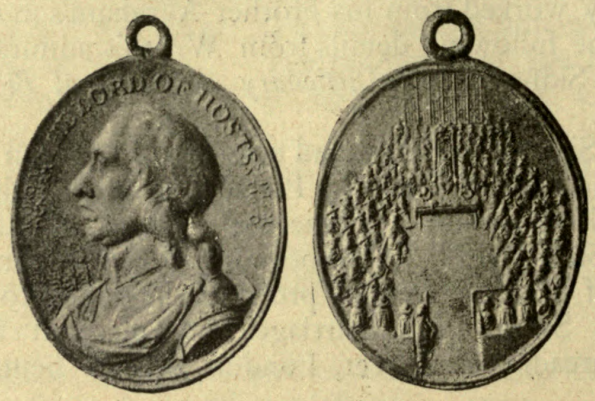


Medallic Portrait of Thomas Simon,
by Stuart.

Vertue records the tradition that Thomas Simon was born in Yorkshire, and that he there chanced to attract the notice of Nicholas Briot, the mint engraver. All that seems certain is that Simon was introduced (about 1635?) into the service of the London mint by Sir Edward Harley, and that he there received instruction from Briot. In 1639 he made the "Scottish Rebellion" medal, and Hawkins (*Silver Coins*) supposes that some of the Tower mint 'crowns' of Charles I. were his work. From about 1645 his productions as a medallist and seal-engraver become numerous. In official documents his name sometimes occurs as Simons and Simmonds.

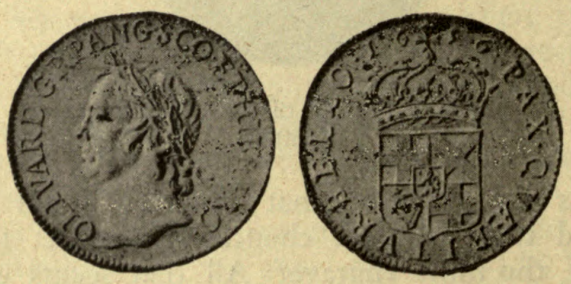
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"In 1645 Simon was appointed, with Edward Wade, joint chief graver of the stamps for coins, with authorization to engrave all the royal arms and seals. The salary was 30 *l.* shared with his colleague, together with the usual lodgings and perquisites. In 1648 he was authorized to engrave the great seal of the Commonwealth, and in 1649 was appointed sole chief graver to the mint and seals.



Battle of Dunbar, 1650.

" In September 1650 he was sent to Edinburgh to take the portrait of the lord-general for the 'Dunbar' medal. Cromwell, in the same year, recommended him for promotion at the mint, for 'indeed the man is ingenious and worthy of encouragement'. In 1651 Simon made the great seal of England. On 20. March 1654 he was given a salary of 13 *l.* 6 *s.* 8 *d.* per annum for the sole making of all medals for his highness and for the public service; in addition to this he had 30 *l.* per annum as the salary attached to

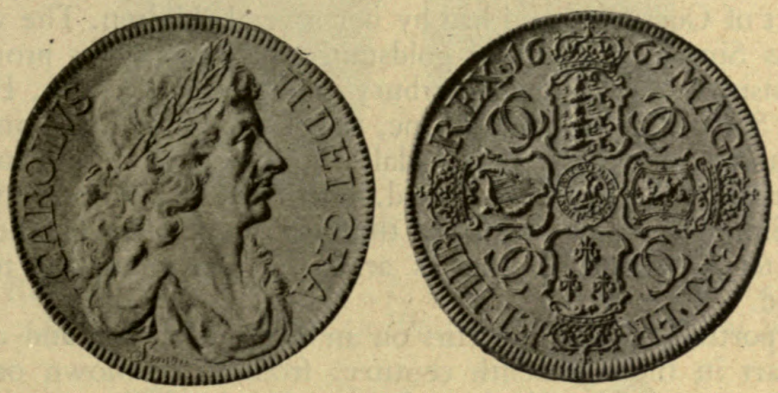


'Fifty-Shilling' piece, 1656.

his post of sole chief graver of the mint and seals. On 16. March 1654 he was ordered to engrave the great seal, privy seal, and seal manual; and in 1655-6 he also made many seals for the public service, including the great seals for Scotland and for Ireland, and seals for the English, Scottish, and Irish councils, and for the English law courts and the Admiralty.

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"Simon engraved the dies for Cromwell's projected coinages of 1656 and 1658, probably the finest in the English series. Simon's bust for the so-called 'fifty-shilling piece' (struck from the die of the Broad) is now in the Royal Mint, together with other punches and dies made by him. The frosting observable on these coins appears to have been introduced by Simon. The actual striking of the specimens was undertaken by Blondeau. On 14. January 1657-8 Simon laid before the council his account for making medals, badges, silver boxes for treaties, presses for seals, &c., amounting to 1,728 *l.* 5 *s.* 8 *d.*, of which 700 *l.* had been paid in 1655. On 3. August 1658 he again petitioned the council to discharge the debt. 'I beg you' (he says) 'to consider that I and my servants have wrought five years without recompense, and that the interest I have to pay for gold and silver eats up my profit". Simon was employed to model the face of the effigy of Oliver, carried in the Protector's funeral procession on 23. November 1658.



Simon's Petition Crown, 1663.

"At the Restoration, Thomas Rawlins, the Royalist medallist, was reinstated as chief engraver, but Simon successfully petitioned for employment, and was actively occupied in making dies for the 'hammered' English coinage of 1660. On 31. May 1661 he obtained the grant of the office of one of the gravers of the king's arms, shields, and stamps; and on 2. June 1661 was made by patent one of the king's chief gravers of the mint and seals, with the salary of 50 *l.* "At this time he prepared the following seals: the great seal and privy seal, the great seal for Ireland, the great seal for Jamaica, and seals for the order of the Garter, the lord high admiral, the council of Wales, and the Royal Society.

"In January 1662 Simon and John Roettiers (*q. v.*) were ordered to engrave dies for the new 'milled' coinage, but, 'by reason of a contest in art between them', they could not be brought to an agreement. They were therefore each directed (7. February 1662)

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to engrave a trial-piece for a silver 'crown', to be submitted to the king. Charles decided in favour of Roettiers, and Simon's employment at the mint then practically ceased. In 1663 Simon produced as a sample of his abilities his famous pattern for a crown piece known as the 'Petition Crown', from the following petition engraved in minute letters on its edge: THOMAS SIMON MOST. HVMBLY. PRAYS. YOVR. MAJESTY TO. COMPARE. THIS. HIS. TRYALL. PIECE. WITH. THE. DVTCH (*i. e.* John Roettiers's crown) AND. IF. MORE. TRVLY. DRAWN & EMBOSSED. MORE. GRACE: FVLLY. ORDER'D. AND. MORE. ACCVRATELY. ENGRAVEN. TO. RELEIVE HIM (cf. *Numismatic Chronicle*, 1854, xvi. 135, where fifteen specimens of the petition crown are mentioned). In April and September 1664, Simon was employed in engraving seals for the king's service. He died in June 1665 of the plague, leaving directions in his will that he was to be buried in the church of St. Clement Danes, London, in which parish he had long resided.

"Simon married Elizabeth, daughter and sole heiress of Cardin Fautrart of Guernsey, and had by her several children. The will of Thomas Simon, citizen and goldsmith of London, was proved in the Consistory Court of Canterbury on 23. August 1665. He left his son Samuel his farm in Shorne, near Gravesend, Kent, and also his paintings, drawings, and medals. To his nephew William, son of his brother Nathaniel, deceased, he left his punches and graving tools. Simon's widow petitioned the king about 1669 for the sum of 2, 164 *l.*, claimed by her as arrears of payment due to her husband.

"A portrait of Simon occurs on an oval medal, cast and chased by Stuart in the eighteenth century, from an unknown original probably executed by Abraham Simon *circ.* 1660. A seventeenth-century miniature, formerly in the possession of Sir A. W. Franks, has been identified as probably a portrait of T. Simon.

"In the preparation of many of his portrait medals Simon had the advantage of working from the admirable wax models of his brother Abraham, but his own work on coins and seals proves that he was an accomplished designer, endowed with a keen sense of what was appropriate for the circular 'flan' of the coin and the seal. His technical skill is triumphantly evinced by his Petition Crown, and, taken altogether, he must be pronounced the finest medallist who ever worked in England. His usual signature is **T.S.**"

The following is a list of Simon's principal medallic works. Many of his medals are not struck, but cast and chased.

MEDALS. Scottish Rebellion, 1639 (4 var.; *Med. Ill.*, I, 282, 91-94); — Sir John Hotham, 1644 (*Med. Ill.*, I, $\frac{313}{144}$); — Sir Thomas Fairfax, general, 1645 (3 var.; *Med. Ill.*, I, 317, 150-152); — Baron de Reede, 1645 (*Med. Ill.*, I, $\frac{320}{156}$); — Death of Earl of

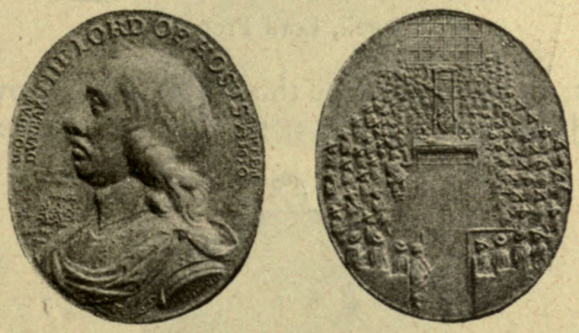
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Essex, 1646 (3 var.; *Med. Ill.*, I, $\frac{326}{165-7}$); — Edward Rossiter, general, 1646 (*Med. Ill.*, I, $\frac{329}{170}$); — Charles I., Badge (*Med. Ill.*, I,



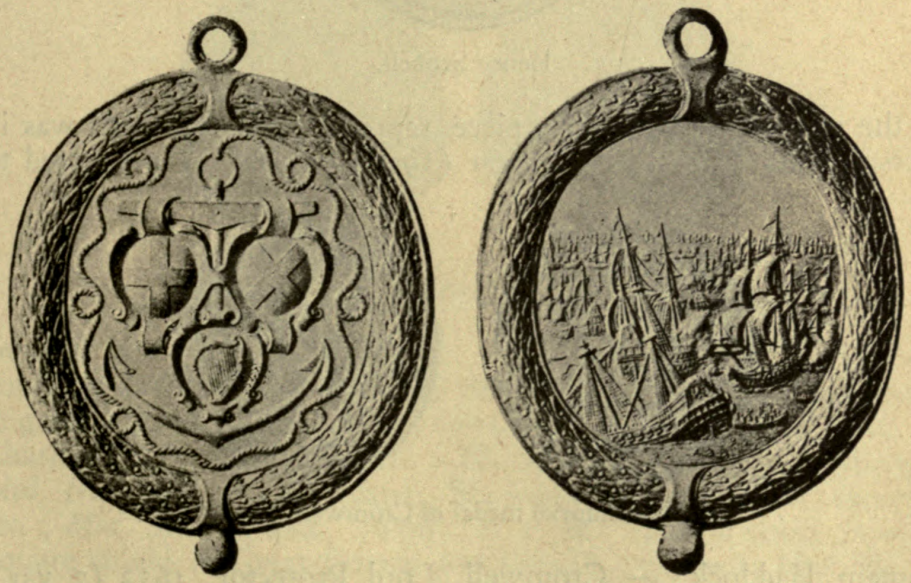
Memorial of the Earl of Essex 1646.

$\frac{363}{241}$ and other varieties); — Cromwell, Lord-General, 1650 (2 var.; *Med. Ill.*, I, $\frac{388}{7,8}$); — Henry Ireton, 1650 (*Med. Ill.*, I, $\frac{387}{6}$); —



Battle of Dunbar.

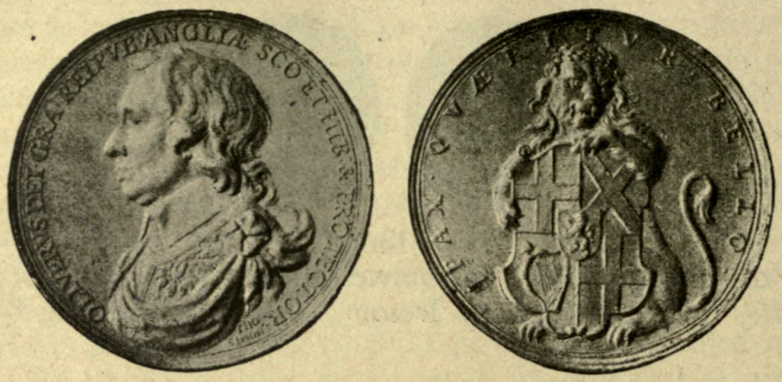
Naval Reward, 1650 (*Med. Ill.*, I, $\frac{390}{12}$); — Battle of Dunbar, 1650 (3 var.; *Med. Ill.*, I, 391, 13, 14 *illustrated*, 15); — Naval Reward,



Naval Reward, 1653.

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1653 (3 var.; *Med. Ill.*, I, 398, 26-28). Of the first two varieties of this medal only four specimens each were struck, by order of



Cromwell, Lord Protector.

the Parliament, to commemorate the naval victories over the Dutch in February, June and July 1653, to be given to the flag officers



Henry Scobell.

of the vessels engaged. The piece reproduced here, which was in Messrs Spink & Son's possession (1908), is the one presented to



Memorial medal of Cromwell.

Captain Haddock; — Cromwell, Lord Protector, 1653 (2 var.; *Med. Ill.*, I, 409, 45-46). [The portrait of Cromwell was copied

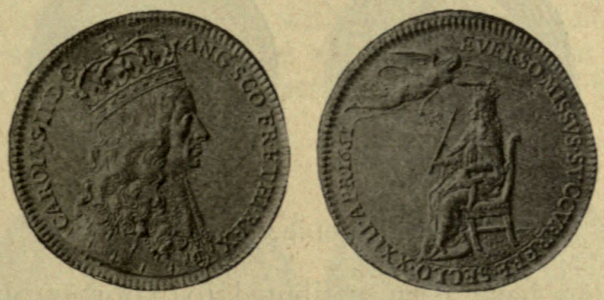
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from a miniature by S. Cooper, now in the collection of the Duke of Devonshire]; — Saving the Triumph (Blake's flagship), 1653 (*Med. Ill.*, I, $\frac{400}{29}$; believed to be unique, Brit. Mus.); – Henry Scobell, undated (*Med. Ill.*, I, $\frac{384}{2}$; believed to be unique in gold; formerly in the Meyrick, Montagu and Murdoch collections; now Spink and Son L^{d}); — John Thurloe, 1653 (*Med. Ill.*, I, $\frac{406}{40}$); — Sir James Harrington, 1653 (*Med. Ill.*, I, $\frac{408}{43}$); — Bulstrode Whitelock, 1653



General Monk, 1660.

(*Med. Ill.*, I, $\frac{407}{41}$); — Unknown Portrait, 1653 (*Med. Ill.*, I, $\frac{409}{44}$); — Cromwell and Fairfax, 1653 (*Med. Ill.*, $\frac{411}{48}$); — Elizabeth Cleypole, 1658 (*Med. Ill.*, I, $\frac{430}{74}$); — Death of Cromwell, 1658 (*Med. Ill.*, I, $\frac{433}{82}$). [This struck medal was furnished with a ring that it might be worn by his friends and partisans. The reverse alludes to his son Richard succeeding him in the Protectorate]; —



Charles II. Coronation medal.

General Monk, 1660 (*Med. Ill.*, I, $\frac{465}{63}$). [This is one of Simon's finest productions. The medal is very rare. The Murdoch specimen in gold realized £ 101; June 1904, lot 195]; — Restoration of Charles II., 1660 (several types: 1. ℞. ORIAR. Sun rising out of the sea; *Med. Ill.*, I, $\frac{452}{37}$; 2. Obv. Moses. ℞. Inscription, IN . AETER : MEMOR : etc.; *Med. Ill.*, I, 462, 56-58; — 3. ℞. MAGNA OPERA DOMINI. Square shield of Great Britain and Ireland, crowned; *Med. Ill.*, I, 463, 59-60; — 4. Obv. PROBASTI . ME. etc.; *Med. Ill.*, $\frac{464}{61}$; —

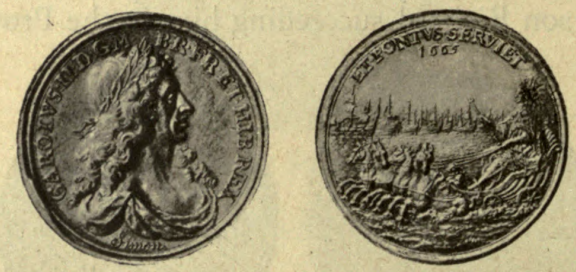
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5. ℞. MAGNALIA . DEI; *Med. Ill.*, I, $\frac{465}{62}$. [This piece is sometimes considered as a pattern for a coin]; — Solicitor-general Cooke, executed 1660 (*Med. Ill.*, I, $\frac{469}{70}$); — Coronation medal of Charles II., 'struck for distribution among the spectators of that



Lady Lane.

splendid ceremony' (*Med. Ill.*, I, $\frac{472}{76}$) [Simon's charge for the dies was £ 110]; — Coronation, 1661; obv. Bust of Charles II.; ℞. IAM . FLORESCIT . 23 . APR . 1661. Oak-tree (*Med. Ill.*, I, $\frac{475}{83}$); — Earl of Clarendon, 1662 (*Med. Ill.*, I, $\frac{478}{87}$); — Earl of Southampton, 1664 (*Med. Ill.*, I, $\frac{502}{137}$); — Lady Lane, Dorcas Brabazon, 1662 (*Med. Ill.*, I, $\frac{479}{89}$; *illustrated*); — Dominion of the Sea, 1665 (*Med. Ill.*, I, $\frac{650}{145}$) (*illustrated*).



Dominion of the Sea, 1665.

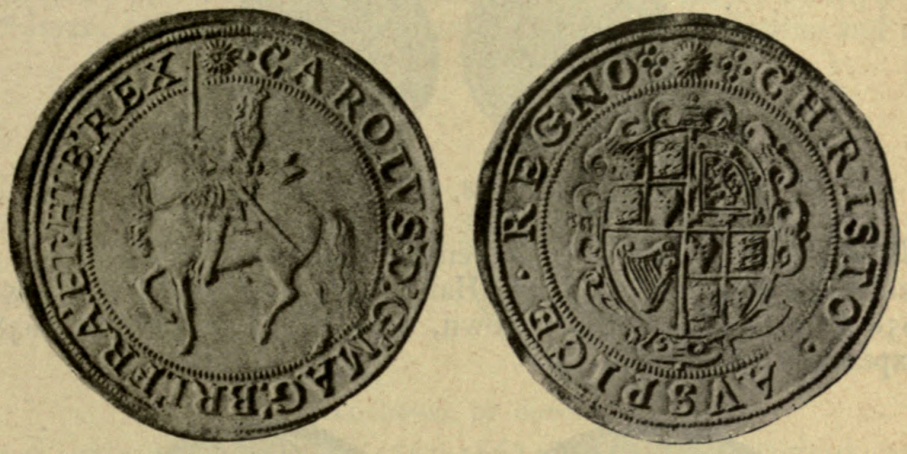
Other medals have been attributed to Thomas Simon, but as they are unsigned, or only known from later imitations by Stuart, I shall not mention them here.

SEALS. This list is taken from Vertue's Catalogue : The Great Seal of the first year of the Commonwealth, 1648; — Seal for the Court of Common Bench at Westminster, 1648; — Seal for the Common Pleas for the County Palatine of Lancaster, 1648; — Seal of the Duchy of Lancaster, 1648; — The Parliament Seals; — Great Seal of the Commonwealth, 1651; — Great Seal of the Lord Protector; — Great Seal of Richard Cromwell; — The Parliament Seals, 1659; — Scotch and Irish Seals; —

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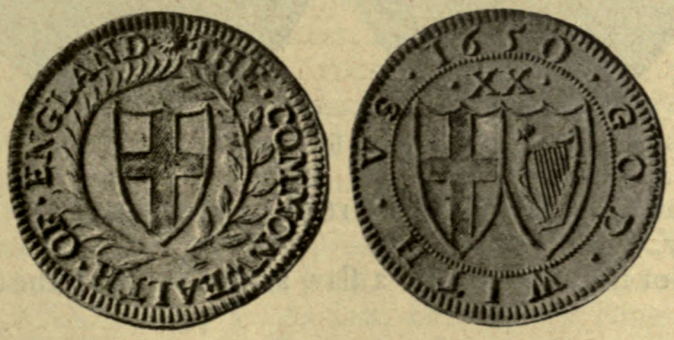
Council Seal; — Cinque Ports Seal; — The Great Seal of Charles II., 1660; — Seal for the Office of the Lord Privy Seal, 1661; — Royal Society Seal; — Seal of Henry Cromwell; — Seal of Oliver Cromwell; — Seal of Charles II. and Catherine, 1662; — The Great Seal of Charles II.; — The Great Seal for the Order of the Garter; — Great Seal of Jamaica; — Great Seal for the Lord High Admiral James Duke of York; — Cromwell's Privy Seal, and Seal manual; — Great Seal of England, Privy Seal, and Seal manual *temp.* Charles II.; *Vertue*, Pl. XXXIX, XL, etc.

Coins. *Charles I.* Hawkins supposes that some of the Tower mint crowns were his work; those of his type 5 (Pl. XXXIX, 477),



Crown of Charles I., Mm. Sun.

bearing the mint-mark *Sun*, with horse large, tall, head erect, elegant and spirited, the mane extending in front of the chest (*Ruding*, XVIII, 7). Probably struck in 1645. "The spirit, the



Unite, or Twenty-Shilling piece, 1650.

neatness, and minuteness of some of the details of this and of some of the other pieces, except the first type, induces us to believe that

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they are the earlier productions of Thos. Simon." (*Hks.*, p. 310).

Commonwealth. Hammered money. *AV*. Twenty Shillings, 1649-1657, and 1660; — Ten Shillings, 1649-1654, and 1660; — Five-Shillings, 1649-1654, 1657, 1658, and 1660; — *AR*. Crown, 1649, 1651-1654, and 1656; — Half-Crown, 1649, 1651-1656, 1658, 1659(?) and 1660; — Shilling, 1649, 1651-1658, and 1660; Sixpence, 1649, 1651-1660; — Half-Groat, Penny and Halfpenny, undated.

Oliver Cromwell. I[st] Issue (1656). *AV*. Fifty-shilling piece



Half-Broad, by Simon.

(*illustrated*); — Broad, or Twenty Shillings; — Half-Broad, or Ten Shillings (*illustrated*); — *AR*. Half-Crown. — 2[nd] Issue. *AR*. Crown, 1658 (*illustrated*); — Half-Crown, 1656-1658; — Shilling, 1658; Sixpence, 1658 [1].



Crown, by Simon.

Both coinages of 1656 and 1658, were struck by Blondeau's machinery.

" Most of the crowns have a flaw across the bust, the obverse die

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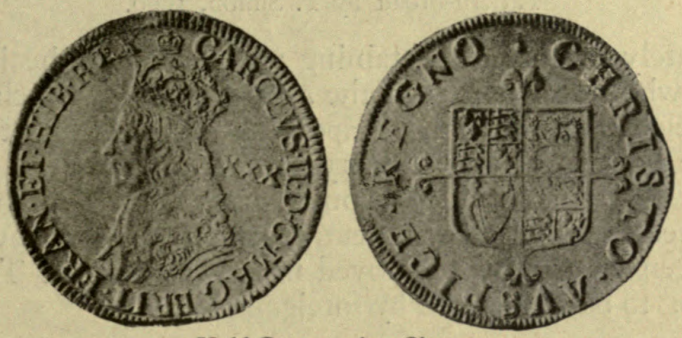
1. These coins are masterpieces of the coiner's art, and the neatness of the design, the sharpness of the impression, and the beautiful gloss upon their surface, exhibit the patience and skill which was lavished upon their production". (T. H. B. Graham, *Cromwell's Silver Coinage*, Num. Chron., 1908).

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having cracked after a few specimens were struck. The Crown was also struck in gold, but only two examples are known. There are two imitations of this piece, one made by Tanner, the other in Holland and commonly called "the Dutch crown". They vary from Simon's crown in the modelling of the bust and in the shape of the letters" (*Grueber*, p. 126).

Broads and Half-Broads struck in copper and pewter are known of Simon's type.

Charles II. Hammered money. *AV.* Broad (two issues, 1660-1661 with and without mark of value XX behind bust); — Half-Broad (also two issues); — Crown (also two issues); — *AR.* Ist Issue (1660): Half-Crown; — Shilling; — Sixpence; — Half-Groat; — Penny; — IInd Issue, 1661: Same denominations, with marks of value and no



Half-Crown, by Simon.

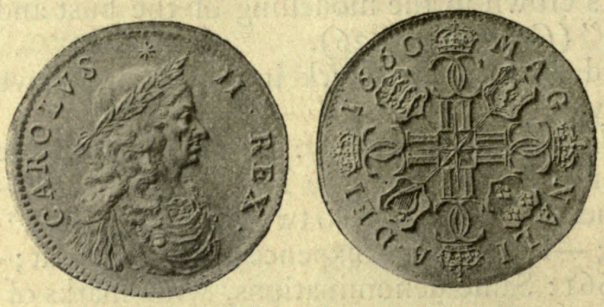
inner circle; — IIIrd Issue, 1661-1662: Same denominations; and also Groat and Threepence, with marks of value and inner circle. The first issue of Maundy money, which is of Simon's third type, dates from 1661-2. These coins '(says Grueber)' are of much neater work than the previous ones of the same denominations and are the last specimens of the hammered money.

Milled Money. Pattern Coins. *AV.* Broads; several types; 1. ℞. MAGNALIA DEI 1660, a cross, composed of II, ℭ and crown four times repeated, etc.; 2. ℞. FLORENT. CONCORDIA. REGNA. 1662. Square shield of arms; — *AR.* Broads; several types: 1. ℞. MAGNALIA. DEI. 1660, with edge inscribed: * REVERSVS. SINE. CLADE. VICTOR (laurel-branch) SIMON FECIT (*Rud.*, pl. XXIV, 1); 2. Similar, with edge grained; 3. Two reverses combined, MAGNA. OPERA. DOMINI. 1660, and PROBASTI. ME. DNE. etc.; edge inscribed (*Rud.*, XXXIV, 3); 4. Obv. Large bust crowned; ℞. MAGNA. OPERA. DOMINI. 1660 (*Rud.*, pl. XXXIV, 4); 5. As last, but bust of King laureated *Rud.*, pl. XXXIV, 2); 6. ℞. FLORENT. CONCORDIA. REGNA. 1662 (*Rud.*, pl. XIV, 8); *AR.* Angel, AMOR POPVLI, etc. *Rud.*, pl. XIII, 2).

The two most famous Pattern coins by Thomas Simon are his "Petition Crown" and the "Reddite Crown". The former I have

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already described above. Referring to this piece, Mr. Webster writes in his Catalogue of the Mint Collection (p. 77): "The famous contest in art between two such engravers as Simon and Roettiers, produced the finest pattern piece in the English series, but



Pattern-Broad by T. Simon, 1660.

unfortunately it failed in obtaining any favour at the hands of a monarch who never possessed the artistic taste for which his father was so celebrated. Evelyn, in speaking of the contest remarks: "For the honour of our countrymen, I cannot here omit that ingenious trial of skill which a commendable emulation has produced in a medal performed with extraordinary accuracy by one who having been deservedly employed in the Mint at the Tower, was not willing to be supplanted by foreigners."



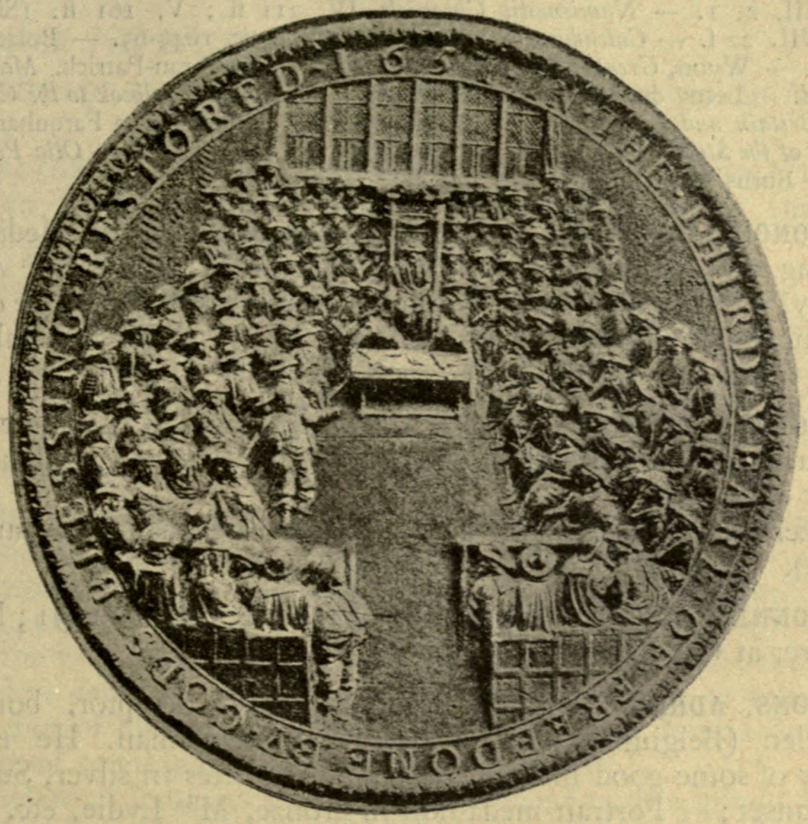
The "Reddite" Crown, by Simon.

The 'Reddite' is of the same type and bears the same legends as the 'Petition' crown, and is from the same dies, but the edge is inscribed REDDITE . QVÆ . CÆSARIS . CÆSARI, &c.

A most interesting paper was contributed by Mr. W. J. Hocking, Curator of the Mint Museum, to the *Num. Chron.*, 1909, pp. 56-119, on *Simon's Dies in the Royal Mint Museum, with some Notes on the early history of coinage by machinery*. This paper describes twenty-six Cromwell dies, matrices and punches, nineteen of which were purchased by Mr., afterwards Sir, Isaac Newton, from the artist's successor, whilst seven dies were manufactured in the Mint at a

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later date (about the fourth decade of the eighteenth century) and attributed to Tanner. Beside these a set of dies for Half-broad, Shilling, and Sixpence were acquired by the Mint in 1900, which are not by Simon, and show unskilful work, emanating probably from the same source as the so-called "Dutch" crown, perhaps all done in Flanders.



Commonwealth Seal, by T. Simon.

"Thomas Simon was also, according to the universal rule of his times, a gem-engraver; this *à priori* conclusion is confirmed by Giulianelli who quotes, from Stosch's collection, pastes taken from his gem-portraits of Cromwell and Clarendon. In the Devonshire Cabinet is a cameo head of the Protector, in all probability his work; in fact his head on the coins are treated precisely in the style of cameo in flat relief, to which unusual mode of treatment much of their effect is due" (King, *Antique Gems and Rings*, 1872).

The two brothers Simon produced medals singly or together; in the case of a joint work, it seems that Abraham made the model, while Thomas, a more skilful engraver, did the after-chasing. The Simons appear to have first made their models in wax, and then to have cast the medals from models in sand.

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Thomas Simon signed : *Simon*; — *T. S.*; — **T. S.**; — **THO : SIMON F.**

BIBLIOGRAPHY. — W. Wroth, *Thomas Simon*, Dict. Nat. Biogr., LII, 265-7. — George Vertue, *Medals, Coins, Great Seals, and other Works of Thomas Simon*, London, 1780. — Hawkins, *Medallic Illustrations*, ed. Franks and Grueber. — Grueber, *Guide to English Medals in the British Museum*. — Henfrey, *Numismata Cromwelliana*. — Ruding, *op. cit.* — Kenyon, *op. cit.* — Hawkins, *op. cit.* — Wheathy and Cunningham, *London*; *Notes and Queries, especially* 2nd ser., II, 115, 276, XII, 2, 1. — *Numismatic Chronicle*, IV, 211 ff.; V, 161 ff. (Simon's will), VII. 22 f. — *Calendars of State Papers, Domestic*. 1649-65. — Bolzenthal, *op. cit.* — Wyon, *Great Seals of England*, 1887. — Cochran-Patrick, *Medals of Scotland*. — Lecoy de la Marche, *Les Sceaux*. — Grueber, *Handbook to the Coins of Great Britain and Ireland*. — Crowther, *op. cit.* — Miss Helen Farquhar, *Portraiture of the Stuarts on the Royalist Badges*, Brit. Num. Journ. II. — *Olla Podrida*, 361. — Burns, *op. cit.*

SIMONOFF, Prof. (*Russ.*). Contemporary Sculptor and Medallist, residing at St. Petersburg. On the occasion of Tolstoy's 80th Anniversary, 9. September 1908, he modelled a Portrait-plaquette of the great novelist and philosopher, a reproduction of which was published by the *Berliner Münzblätter*, 1908, p. 166.

SIMONNET, MONNET (*French*). Master Engraver at Grenoble, and Die-cutter at the Mint there from 1580 to 1620. He resigned in favour of his son.

Mazerolle gives his name as *Simons* (*Vide* Médailleurs français, I, 616).

SIMONNET, PIERRE (*French*). Son of the last, born in 1591 ; Mint-engraver at Grenoble, 1620-1629.

SIMONS, ADRIEN (*French*). Contemporary Sculptor, born at Cappelen (Belgium), but naturalised a Frenchman. He is the author of some good medallic works : Plaquettes in silver, Sunrise and Sunset ; — Portrait-medallion in bronze, Mlle Lydie, etc.

SIMONS, AMORY C. (*Amer.*). Contemporary Sculptor, born at Charleston (U.S.A.) in 1865 ; pupil of the Academy of Fine Arts at Philadelphia. He is at the present time (1908) residing in Paris. By him is a pleasing Plaquette entitled " Surprise ". In Paris he studied under Puech, and J. Dampt.

SIMONS, HENRY (*Amer.*). Contemporary Sculptor and Medallist, born in the United States ; studied in Paris under Chapu, Gautherin, and other Masters.

He is the author of some Portrait-medallions, and exhibited at the Paris Salon, 1908, four Portrait-plaquettes in bronze.

SIMPSON, HENRY W. (*Brit.*). Contemporary Die-sinker, residing at Birmingham. He is a maker of badges, seals, masonic jewels, souvenirs, enamel work, challenge shields, etc., and has also prod-

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uced some medals and plaquettes which show a distinct advance on the ordinary productions of Birmingham; thus a Plaquette of the Birmingham Photographic Society with portrait of Sir Oliver Lodge, and a coronation medal of King George V., 1911.

SIMSON, W. (*Brit.*). Mint-master at Bombay (1849-1853); G. J. Blane and Captain J. H. Burke acted under him as officiating officers.

SIMSON *Vide* **SPICER-SIMSON** *infra*.

SINIBALDI, LODOVICO (*Ital.*). Pontifical Mint-master at Ancona, 1512.

SINAYEFF-BERNSTEIN, LEOPOLD (*Russ.*). Contemporary Sculptor, born in Russia; pupil of Dalou. At the Paris Salon, 1907, he exhibited a Portrait-medal of Eugène Manuel.

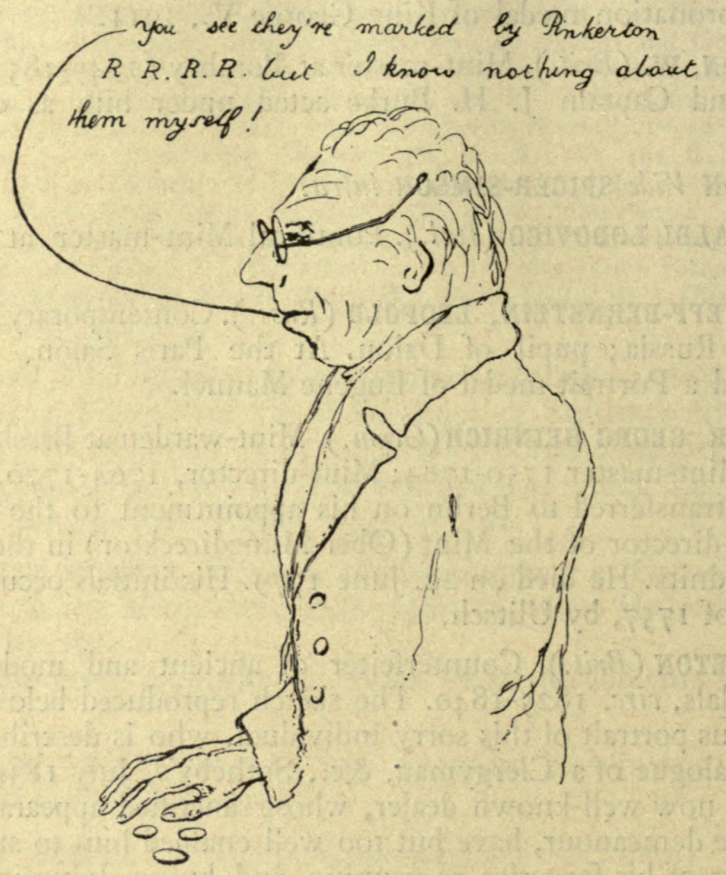
SINGER, GEORG HEINRICH (*Germ.*). Mint-warden at Breslau, 1746-1750; Mint-master 1750-1764; Mint-director, 1764-1770. In 1770 he was transferred to Berlin on his appointment to the office of General-director of the Mint (Ober-Münzdirecktor) in the place of Von Studnitz. He died on 22. June 1779. His initials occur on two medals of 1757, by Ulitsch.

SINGLETON (*Brit.*). Counterfeiter of ancient and modern coins and medals, *circ.* 1825-1840. The sketch reproduced below gives a humorous portrait of this sorry individual, who is described in the Sale Catalogue of a Clergyman, &c., Sotheby's, July 1839, p. 14, as " the now well-known dealer, whose sanctified appearance, and deceptive demeanour, have but too well enabled him to succeed in disposing of his forgeries as genuine, and by so doing injure the science of numismatics and defraud the unwary ".

Singleton's forgeries are mostly casts, some from originals, others made up from ideal coins, which he hawked through the country, and took care to sell mixed up with genuine specimens, to collectors. His fabrications comprise imitations of the coins of Athens, Caulonia, Syracuse, Metapontum, &c., Denarii of Julius Caesar, Nero, Galba, Titus, and others, including rarities; Anglo-Saxon Pennies of Eadwald, Regnald, Vigmund, Eanbald, &c.; Halfpence of John, Edwards IV., etc.; Pennies of William I., Henry II., John, etc.; Half Groats of the Edwards and Henries; Groats of Henry VIII., Elizabeth, Charles I., and others; Shillings of Henry VII., Philip and Mary, Charles I.,&c.; Halfcrowns of Elizabeth, Charles I. (two Siege pieces); Crowns of Edward VI., Charles I., various, one of Oxford with the City under the horse, also Half Crown of same type; Scottish Pennies and Groats, various; a Crown of Mary and Henry; a medal, purporting to be of gold, of David II. (imitation of the English Noble); Unicorn, and Half Unicorn of James III.; Medal of the Saviour, etc.

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In the Dean of St. Patrick's auction sale catalogue, 1842, a number of other forgeries by Singleton are enumerated under lots



Doctor Edwards, Alias Singleton,
Alias James – from a sketch made
during his Kentish Tour in 1840

Falsi denarii spectatur exemplar:
pluribusque veris denariis emitur!

Pliny Hist. Nat.

440–442, Imitation British gold coins (3); AR coins of Offa, Eustace, Stephen, Richard I.; Richard II. Groat; Henry VII.

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Shilling; Cromwell Shilling; Charles I. Ten and Five-shilling pieces, and Half Crown, Oxford (*illustrated*).



Oxford Half Crown.

Forgeries by Singleton still turn up now and then. They may not all be his work, but his name is associated with them as the seller. He traded under the aliases of Dr Edwards, Mr. James, &c.

SINISTRI, GIUSEPPE (*Ital.*). A famous Forger of ancient coins, who was residing at Rome during the second half of the eighteenth century. Caroni, *Ragguaglio del viaggio compendioso di un dilettante antiquario condotto in Barberia* (Milan, 1805, t. II, p. 183) mentions that this counterfeiter executed amongst others three imitations of a fragment of Aes rude, of rectangular form, with corners rounded, bearing on one side a sword scabbard with the inscription N ROMANOM, and on the other a sword, the pommel of which represents a ram's head, and with the guard bent in the form of an ∾ (*Vide* Babelon, *Monnaies consulaires*, I, pp. 8-9).

SIRIES, CARLO (*Ital.*). Engraver at the Mint of Florence, 1819-1836.

SIRIES, LOUIS (*French*). Gem-engraver of the eighteenth century, whose productions are dated between 1733 and 1760. He was a Frenchman, Goldsmith to Louis XV., but settled at Florence in 1740 where he held the appointment of Director of the Grand Ducal Gallery. Born about 1686, he died some time after 1766.

According to Giulianelli, he learnt, self-taught, the art of gem-engraving, in the space of seven years. Gori speaks in high praise of the artist, and St. Laurent wrote a special volume to eulogise his work.

The best known gems by Siries described by Raspe are : Saturn and the Zodiac, lapis lazuli; — The twelve great divinities grouped in a circle around a nude figure of Venus, lapis lazuli; — Ganymede and the eagle (signed : L. S.); — Bust of Pallas, with the aegis, helmet ornamented with figure of Victory (signed : L. S.); — Another, the helmet adorned with a dragon (L. S.); — Others (*Raspe*, T. G., n° 1685-7); — The assembly of the gods to decide the contest between Pallas and Neptune, about naming the city of

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Athens, and about the olive-tree and the horse, lapis lazuli (signed : LOVIS SIRIES. FLORENCE. 1750) ; — Another, smaller (signed : L. S.); — Triton, sardonyx (L. S.) ; — Fall of Phaeton, cameo (signed : LOVIS. SIRIES) ; — Segment of the Zodiac separating an assembly of the gods from a man tilling the ground, sardonyx (L. S.); — Bacchus drunk, raising his slight drapery and carrying the thyrsus upon his left shoulder, cornelian (signed : L. SIRIES. Raspe, describing this gem, says : " Siries, who scorned the rules of antiquity, seems to have been desirous of outdoing the incomparable original, having thrown the centre of gravity upon the two knees, and placed the legs much more parallel than they are in the original.); — Bacchus crowned by Victory in car drawn by a goat and panther, preceded and followed by Fauns ; on the bezel, a Bacchanalian procession, cornelian (signed : L. S.); — A rural festival, cornelian (*Raspe*, n° 4374); — Triumphal Entry of Osiris into Egypt, lapis lazuli (signed : LOVIS SIRIES. 1734); — Bacchanalian Procession with Silenus in the middle, chalcedony (signed : LOVIS. SIRIES. 1752) ; — Nessus carrying off Dejaneira, cameo (L. S.); — Hercules (L. S.); — Head of young Hercules (L. S.); — Hercules rooting up the thorns with a hatchet (2 varieties; both signed : L. S.) ; — Hercules in frenzy destroying himself by fire on Mount Oeta, lapis lazuli (signed : LOVIS. SIRIES. 1754) ; — Another, smaller (L. S.) ; — Cupid in a car drawn by a panther, and goat led by another Cupid (L. S.) ; — Battle scene, lapis lazuli (several varieties, signed : L. S.) ; — A general carrying the Roman standard, and battle scene in the distance, lapis lazuli (L. S.); — A pyramid on each side of which is seen a Victory in her car, with a crown, and another Victory higher up; on the ground a bacchanalian procession, and in the clouds a goddess presenting a child to one of the gods; in the exergue, two Genii sitting, and signature : L. S. (a very painstaking work, but in bad taste) ; — A group of twelve female figures sacrificing in a leafless forest (L. S.) ; — A Lady, with a rod, stirring the fire of an altar in a magnificent gallery (signed : LOVIS SIRIES. 1753) ; — Eight persons sacrificing a bull (L. S.); — Sacrifice to Bacchus, cornelian (L. S.) ; — Amphion, playing on the lyre, builds the walls of Thebes, cameo (L. S.) ; — Jason carrying off the Golden Fleece (L. S.) ; — Meleager and Atalanta, cornelian (L. S.); — Achilles, seated (L. S.) ; — Diomede, lapis lazuli (signed : LOVIS SIRIES A FLORENCE 1755) ; — Another, cornelian (L. S.); — Triumphal entry of Alexander into Babylon (signed : LOVIS SIRIES. 1754) ; — Bust of Alexander the Great ; — Head of Ptolemy X. Auletes, in the character of a young Hercules crowned with laurel (signed : L. S.); — Diogenes in conversation with Alexander, cornelian (L. S.) ; — Head of Galba (L. S.); — Unknown laureated head (L. S.) ; — A female figure, half nude, declaiming (L. S.) ; — A warrior near a tree in a land-

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scape (L. S.); — An ensign-bearer, battle scene in background (L. S.); — King and Queen clasping hands, being acclaimed by a crowd (L. S.); — A meeting of four kings; in the background a palace and spectators (L. S.); — Flora receiving the homage of Cupid and the nymphs; — A triumphal scene (signed : LOVIS SIRIES. 1734); — Triumph of the sun; the bezel decorated with a number of small bas-reliefs (signed : LOVIS SIRIES. 1734); — Landscape, and a chase (L. S.); — Bacchanal (L. S.); — Two oxen slain under the influence of some divinity in the clouds (L. S.); — A banquet in a garden (LOUIS SIRIES. 1733); — Triumphal entry of Alexander into Babylon (LOVIS SIRIES. 1752); — General embarking near a pillar on the shore (LOVIS. SIRIES. 1755); — Battle scene on a bridge (L. S.); — Engagement of infantry (L. S.); — Bacchanalian scene (L. S.); — Allocution (L. S. 1752); — Engagement of cavalry (L. S.); — Battle scene; — Pallas, and other goddesses, conversing in a forest (L. S.); — Allocution (L. S.); — A crowd assembled round an altar (L. S.); — A banquet (L. S.); — A rural festival, or a vintage (L. S.); — A rural festival, or harvest (L. S.); — Architecture (L. S.); — Departure of Regulus (L. S.); — Historical subject (L. S.); — An embarkation (L. S.); — A brilliant stone, the bezel decorated with a number of figures (L. S.); — A bull passing in a forest, with a man and a woman (L. S.); — A large vase, ornamented with a banqueting scene (LOVIS SIRIES. 1756); — Others, varieties of similar type (L. S); — Judith holding the head of Holophernes (L. S.); — A saint with a sceptre (signed : L. S.), etc.

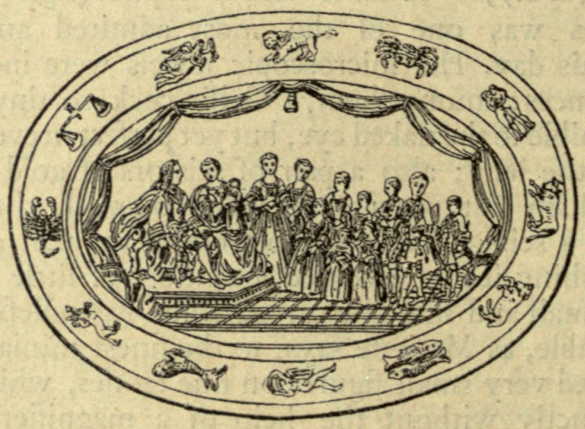
Louis Siries was one of the most admired and renowned engravers of his day. His microscopic jewels were indeed remarkable performances; among them, a Gallic cock, so tiny, that it was hardly discernible to the naked eye, but yet perfect in every part when viewed with the lens; also a pair of scissors of gold a fifth of an inch long, which cut paper, and were so small, that one of the limbs of such a scissor was once lost under the nail of the person who was finishing it; he executed a number of little knick-knacks exceedingly small and fine; he carved some bas-reliefs in coloured steel, comparable, as Mariette says, to the finest miniatures; and in short, engraved very small figures on fine stones, which could not be seen distinctly without the help of a magnifier, and which nevertheless, according to Mariette, are executed with great precision. " His talent lay in achieving supposed impossibilities, and the perpetual aiming after originality; dreading nothing so much as the being thought an imitator of the ancients. " In accordance with these principles, his works usually consist of numerous microscopic figures, which Natter unceremoniously styles *mere scratches*, although Raspe allows them to display considerable spirit when examined with the magnifier; though they fall infinitely short both

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in arrangement and finish, of the similar productions of P. M. da Pescia, whose 'forte' also lay in this department. Raspe therefore justly puts down in the category of "difficiles nugae" and the "labor ineptiarum" these highly vaunted nonpareils of the too original Gaul.

"Many of his works have found their way to England; some were in the Marlborough Collection, and all that I have seen fully justify Natter's sentence upon them. For the most part they are on thin disks of golden sard let into deep moulded frames of white agate, a combination designed to pass for a single stone, and which indeed, has completely imposed upon Gori, who talks with wonder of this frame work and the levelness of the field within as matters involving incredible difficulties in their execution, as certainly would be the case if attempted in a solid stone. But his heads are weak and devoid of expression, so are his figures, and his landscapes are in good sooth mere scratches." All are signed either L. S. or with the name in full.

The chief productions of L. Siries enumerated by Gori are his trial-piece, in 1747, on lapis-lazuli, in a border of the same — subject, the Crucifixion, in intaglio on both sides; in the same material, but in relief, "The wonders of Nature, the Arts, and Sciences;" cameo, the bust of Louis XV. encircled by the zodiac, on an onyx of three layers, and presented by him to the king; heads of Francis and Maria Theresia facing each other, in cameo;

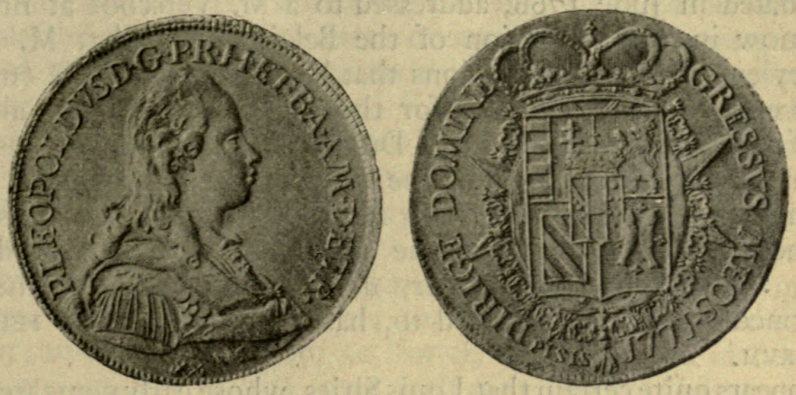


The Austrian Imperial Family.

Sol in his car, in the centre of the zodiac; Hercules and Antaeus, the largest piece he attempted; the Fall of Phaeton; Diomede, master of the Palladium; Hercules fully armed advancing to the combat; Pentheus cutting down the vines; Æsculapius leaning on his staff; Mercury carrying the infant Bacchus to the nymphs; Aurora and Cephalus; the young Hercules; two heads; the mourning

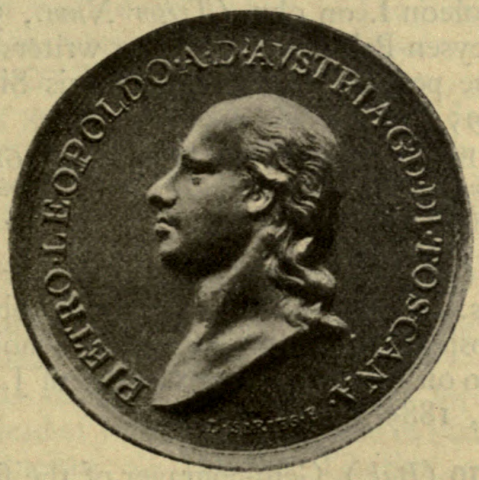
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Achilles, seated. For Baron Stosch he engraved "the Discovery of Ancient Monuments" on a yellow sard; on a very minute gem the Sacrifice of a bull at an altar, with seven figures of attendants; Diogenes in his tub, conversing with Alexander (King, *Antique Gems*, p. 436).



Francescone of P. Leopoldo, 1771.

As early as 1757, a catalogue was published of Louis Siries' gems entitled: "*Catalogue des pierres gravées par Louis Siriès, orfèvre du roi de France, présentement directeur des ouvrages en pierres dures de la galerie de S. M. Impériale à Florence,*" Florence, 1757, 4to. This catalogue comprises 168 numbers.



Portrait-medal of Duke Pietro Leopoldo.

The Empress Maria Theresia purchased all these cameos and many others for the Imperial collection. The largest of them, executed in commission for the Vienna Court, in 1756, when the artist was about 70 years of age, portrays Francis I. and his Queen

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surrounded by the whole Imperial family (14 portraits); it is signed : **LVD. SIRIES SCALP.FIOR.** He was paid 2681 florins for this work.

Siries was also employed as Die-engraver for the Mints of Florence and Pisa under Francesco III., and Pietro Leopoldo. In a letter dated in June 1766, addressed to a M. Verschot at Brussels (and now in the possession of the Belgian medallist, M. Franz Vermeylen), the latter mentions that he was at the time engaged on the engraving of the dies for the 10-Paoli piece, and also for that of a Portrait-medal of Grand Duke Pietro Leopoldo of Tuscany, who had given his approval of the sealing-wax impression.

Domanig, *Porträtmedaillen des Erzhauses Oesterreich*, illustrates two medals by L. Siries; the one reproduced above, undated, and signed : **L. SIRIES**; the other, dated 1766, probably the one mentioned in the letter referred to, has on R/. REPARATIO FELICIVM TEMPORVM.

It appears quite certain that Louis Siries, whose early gems are dated 1733 and 1734, and whose age is given as about 70 by M. de France, Director of the Vienna Cabinet (Babelon, p. 290) in 1756, was still in office as Engraver to the Florentine Mint in 1766. But the engraver of the same name, or whose initials at least are the same, is a distinct person, possibly a son of Louis Siries. To the latter belong the dies of the later coinage of Pietro Leopoldo II., Ferdinand III., and Ludovico III., from some time after 1767 to 1803, and the medal, dated 1811, of the Crusca Academy at Florence, with bust of Napoleon I. on obv. (*Trésor Num.*, 52, 12).

Nagler, Schlickeysen-Pallmann, and other writers are undoubtedly in error as to the period of activity of Louis Siries, when they mention 1747-1795 or 1803.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Raspe, *Tassie Gems*, 1791. — King, *Antique Gems and Rings*, 1872. — Babelon, *La Gravure en pierres fines*, 1894. — C. Dupriez, *Louis Siries*, Gaz. num., II, 97. — Natter, *op. cit.*

SIRLETTI, A. (*Ital.*). Contemporary Sculptor and Medallist, residing at Naples. His signature occurs on the obv. of a medal of the Cernucchi Hospital, commemorating the cholera epidemic at Naples, 1884; also on others : Portrait-medal of J. B. de Rossi; — Benedetto Cairoli, 1889, etc.

SIRLETTI, FLAVIO (*Ital.*). Gem-engraver of the first four decades of the eighteenth century, a native of Ferrara, but who died at Rome on 15. August 1737.

" He surpassed ", says King " all modern artists, in the fineness of his touch, and approached the nearest of all to the antique style of the Greeks. This perfection he attained (according to his contemporary, Giulianelli) by reviving the use of that ancient instrument

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the *diamond-point*, fixed in the end of an iron tool. Gori states that it was Baron Stosch who suggested to him this idea, as the only possible means of engraving that emerald, a magnificent stone, upon which Clement XI., in 1715, desired to have his pontifical coat of arms cut for his private signet. As he flourished at the time when the zeal of the dilettanti was first directed by Andreini towards the supposed signatures of ancient artists upon gems, he inserted many upon old or retouched stones, and thus enormously enhanced their selling value. Köhler confidently asserts that Andreini's and Stosch's collections were indebted to Sirletti for their finest *inscribed* stones, and so was the famous cabinet of the Jew Medina at Livorno, purchased by Lord Bessborough, as a careful examination has convinced myself. The greater part of those intagli, of wonderful execution, are signed in lettering of incomparable fineness, which we now see are mainly due to his talent. He was in every respect far superior to Natter, who followed in his traces under the tuition of the same arch connoisseur. Sirletti excelled in portraits : his best was that of Carlo Maratta, done for Agostino Massaccio, a pupil of that painter. He reproduced on gems several of the finest statues and busts in the Roman galleries, amongst the last, that celebrated one of *Caracalla*. His intagli copies of the Hercules Farnese, the Apollo, the Giustiniani Mercury on the Ram, and the Laocoön, are excellent for their drawing and their finish. The last group " of amethyst, signed ΦΣ, was bought by the Duke of *Beaufort*, not Lord *Bessborough*, as Mariette has it. Vettori possessed the last work done by him, a Laughing Faun, crowned with ivy. His signatures on his *acknowledged* works are Φ·Σ and sometimes ΦΛΑΒΙΟΥ" (*Antique Gems and Rings*, pp. 432-433).

The following gems by Flavio Sirletti are described by Raspe, *Tassie Gems* : Mercury sitting across a ram, cornelian ; — Head of Bacchus, cornelian (signed : Τ·Φ·Σ· *i. e.* Του φλαβιον Σιρλητου) ; — Head of Caligula, cornelian (signed : ΦΛΑΒΙΟΥ) ; — Head of Faustina Junior, cornelian ; — Portrait of Carlo Maratta, painter, cornelian.

By the same artist may be also the following, which are only signed *Sirletti*: Head of Serapis Ammon, onyx ; — Head of Pallas, onyx ; — Venus seated on a rock fishing for Cupid (signed : ΣΙΡΛΗΤ·) ; — Head of Juba, onyx ; — Head of Plato, onyx ; — Head of Augustus, cornelian ; — Head of Tiberius, onyx ; — Bust of Julia Titi, onyx ; — Unknown head, cornelian, etc.

He also executed numerous Portrait-camei and intagli.

Flavio Sirletti's two sons, Francesco and Raimondo were also gem-engravers.

Bibliography. — King, *op. cit.* — Babelon, *op. cit.* — Mariette, *op. cit.* — Raspe, *op. cit.*

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SIRLETTI, FRANCESCO (*Ital.*). Gem-engraver of the second quarter of the eighteenth century, a son of Flavio S., whose profession he followed at Rome, produced a number of fine works, which are easily recognized by his signature **ΦΡΑΓΚ ΣΙΡΛΗΤΟΣ.** Among these are : Venus near a lighted altar and Cupid with a long torch at her feet, cornelian; — Venus reproaching the penitent Cupid, cornelian (signed : **FRAN.SIRLETTI**); — Head of Medusa, after Solon, chalcedony (signed : **ΦΡΑΓΚ·CΙΡΛΗΤΟC·ЄΠΟΙЄΙ**); — Laocoön and his two sons, agate (signed : **Φ· Σ·**); — Head of Socrates, onyx; — Head of Antinoüs, emerald; — Portrait of Frederick III. of Prussia, cornelian; — Portrait of Raimondo Sirletti, a Roman artist, and brother of the Engraver, etc.

SIRLETTI, RAIMONDO (*Ital.*). Brother of the last, and also a Gem-engraver, whose productions are less known than those of his father and brother.

SIVERT, D. (*Germ.*). Warden of the Mint at Danzig, 1698-1734. He signed coins : **D. S.**

SIX (*Dutch*). This signature occurs on a commemorative medal of the famous German poet, Fr. von Schiller.

SIZORSKI, R. (*Pol.*). This signature occurs on a Portrait-medal of Dr A. G. F. von Waldheim, of Moscow, 1840 (in Boston Collection).

S. K. *Vide* **SAMUEL KOLLER.** Goldsmith at Brieg; his initials occur on coins and medals of 1675, and undated.

S. K. *Vide* **SAMUEL KIRCHNER.** Mint-master at Schweidnitz, 1622.

S. K. *Vide* **SIEGMUND KLEMMER.** Mint-warden in Vienna, 1765-1776; was also responsible for the Mint at Kremnitz in 1779.

S. K. D. K. *Vide* **SAMUEL KÖLESERI DE KEELESEER** (*Austr.*). Founder of a Die-sinking establishment in Transylvania.

S. K. D. P. These letters occur on Austro-Hungarian coins of 1775 (?)

SKETCHLEY, I. (*Brit.*). A Birmingham Die-sinker of the latter end of the eighteenth century. His signature occurs in various forms on Prince of Wales' Masonic Halfpenny Tokens, 1794 (*Marvin*, p. 42, 48, n°s LXII-LXVII). The name is spelt : **SCETCHLEY, SKETCHLEY, SCHICHLEY**, etc. On one specimen the signature : **MASONIC I. SCHRICHLEY FECIT.**

SKIDMORE (*Brit.*). Counter-manufacturer, and Issuer of Tokens, residing at 123 High Holborn, London, in the nineties of the eight-

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eenth century. His series of Penny- and Halfpenny-Tokens are fully described in Atkins, *Tradesmen's Tokens of the Eighteenth Century*, pp. 77-78, 112-122, nos 75-94, 361-510; a number are catalogued under the designation of "Skidmore's Churches and Gates" from the Churches, Gates, and other buildings represented on them. They were engraved by James, B. Jacobs, T. Wyon, and other die-sinkers. Some were issued for Spence, a dealer in coins and medals.

Skidmore also manufactured Halfpenny Tokens of Aylesbury, Evesham, Horsham, Birmingham (*Atkins*, nos 166-170), Salisbury, Kidderminster, Bedale, Rye, and other places. One of his tokens depicts on Rℒ. the Surgeons' Hall, London, and another the Small-pox Hospital, London (*A.J.N.* 922, 1046).

Skidmore had a furnishing repository in Holborn, but his manufactory and iron foundry were situated in Clerkenwell.

Bibliography. — Atkins, *op. cit.* — Pye, *op. cit.* — W. J. Davis, *op. cit.* — Conder, *op. cit.*

SKIR, ANTONI (*Bohem.*). Mint-assayer at Prague, 1767. His initials occur on coins.

SKOPAS. *Vide* **SCOPAS** *supra*.

SKOVGAARD, JOACHIM (*Dan.*). Contemporary Sculptor and Medallist of Copenhagen, and the author of Prize medals for Horticulture, Cattle-breeding, Agricultural Shows, &c. One of his medals, with a fine bull charging on Rℒ., imitated from Thurian coins, is reproduced in *The Studio*, XXII, 221.

Bibliography. — R. Marx, *Les Médailleurs modernes en France et à l'Étranger*, Pl. XXXII, 15, 16.

SKRETA SOTNOWSKY VON ZAWORIC, PAUL (*Bohem*). Engraver-general for Bohemia, in conjunction with others, 1619-1620.

SKYLAX. *Vide* **SCYLAX** *supra*.

SKYMNOS. *Vide* **SCYMNOS** *supra*.

SKYLAKOS. This inscription occurs on an ancient gem.

S. L. *Vide*. **SAMUEL LAMBELET**. Mint-engraver and Medallist at Clausthal, 1699-1715, and Brunswick, 1715-1726.

SLAUGHTER, MARY (*Brit.*). Modeller of Portrait-medallions in wax, contemporary with James Tassie, latter end of the eighteenth century (*Vide* J. M. Gray, *James and William Tassie*, p. 36, note).

SLECAS *Vide* **CAECAS** *supra*. Misreading on a Gem in the Stosch collection representing a youthful warrior holding a sword (King, *Ant. Gems.*, p. 225).

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SLIJPER, HESSEL (*Dutch.*). Mint-master at Hoorn (Westfriesland), 1781-1794.

SLINGSBY, HENRY (*Brit.*). Master of the Mint in London, under Charles II., from the 22nd to the 30th year of his reign. Ruding, II, 7, mentions under date 1662, 18. April, that " agreements were made by Sir Ralph Freeman, knt. master and worker of the mint, and Henry Slingby esq. his deputy, with Peter Blondeau (*q. v.*) about coining His Majesty's monies by the mill and press."

SLUGOCKI, ANTONI (*Pol.*). Contemporary Sculptor and Medallist, born at Cracow; pupil of Paul Aubé. At the Paris Salon 1907, he exhibited two Portrait-medallions: Georges Levet; — Karol W***, etc.

SLUISKENS, PAULUS (*Dutch*). Mint-master at Harderwijk (Guelders), 1652-1687; privy-mark on all his silver-issues, a dog seated.

SLUYSKEN, PIETER (*Dutch*). Mint-master at Deventer, 1682-1708; privy-mark, a dog seated to right (1682-1692) or to left (1692-1708).

SLUYSKEN, WILLEM (*Dutch*). Mint-master at Deventer, 1664 (or 1662) to 1670; privy-mark, a dog seated.

Sm. Signature on the obv. of a medal of the Société académique de chirurgie (note by Dr H. R. Storer).

SMART, C. (*Brit.*). Gem-engraver of the first half of the eighteenth century. He was a pupil of Christian Reisen, and is said to have been working in Paris *circ.* 1722. Mariette observes of Smart that he worked with astonishing celerity, so that in a single day he would finish several portraits, and those by no means in a careless style. His best work then known was a head of Monima, after the antique. Raspe describes a head of Alexander the Great by him signed: **C. SMART,** which he calls a poor performance.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — King, *op. cit.*, 1872, p. 445. — Mariette, *op. cit.* — Babelon, *op. cit.*

SMELTZING, AREND (*Dutch*). Mint-engraver at Leyden, 1662-1710. He also engraved medals, and was the father of Jan and Martin Smeltzing. He died on 4. October 1710. A medal commemorating the Piece of Breda, 1667, bears his initials **A. S.** (*Med. Ill.*, I, $\frac{532}{181}$).

A. Smeltzing succeeded Reinier Trap as Engraver.

SMELTZING, JOHANNES or **JAN** (*Dutch*). Medallist of the second half of the seventeenth century, born at Leyden on 3. August 1656, died in that city on 18. October 1693. His parents were Quiring

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Jans Smeltzing and Margareta Cornelis dr. Van Roen. He married twice, first in 1677, Gertrud van Hove, and after her death, again in 1680, Catharina Schrevelius, who survived him until 1720. From his second marriage, he left issue, three daughters.

Immerzeel's information that the artist was born at Nimwegen and died in 1703 has been proved erroneous.

The date of Jan Smeltzing's activity is chiefly comprised between 1684 and 1693, although some of his works date from 1669. In 1690 he accepted employment at the Paris Mint, having been obliged to leave his native country on account of some satirical medals of which he was the author, but his stay in the French capital was of short duration.

The artist's usual signatures are : **J. S.**; — **S. N.** (*Smeltzing of Nimwegen*); — **I. SMELTZING**, etc.

"Smeltzing executed a large series of medals", says Mr. Grueber, " which on account of the excellence of their workmanship were much esteemed." English collectors of medals claim the following on account of their connection with British history : 1685. James II., Opening of the Scottish Parliament (*Med. Ill.*, I, $\frac{607}{10}$); — Defeat of the Duke of Monmouth (*Med. Ill.*, I, $\frac{613}{22}$); — Duke of Monmouth beheaded (*Med. Ill.*, I, $\frac{615}{26}$; *illustrated*); — 1688. Relig-



Duke of Montmouth beheaded, 1685.

ious State of England (*Med. Ill.*, I, $\frac{620}{35}$); — The seven Bishops imprisoned (obv. The White Tower ; Rℒ. Sun and Moon equally balanced in scales suspended from clouds ; *Med. Ill.*, I, $\frac{624}{36}$); — Birth of Prince James commemorated in Holland (obv. Bust of James II. ; Rℒ. The Queen in bed nursing an infant; *Med. Ill.*, I, $\frac{630}{51}$); — Another, on the same event (*Med. Ill.*, I, $\frac{630}{52}$; *illustrated*) ; — Antichristian Confederacy (*Med. Ill.*, I, $\frac{632}{54}$; *illustrated*) ; — Landing of William of Orange at Torbay, 5. Nov. (O. S.) (*Med. Ill.*, I, $\frac{638}{63}$) ; — 1689. Flight of James II (*Med. Ill.*, I, $\frac{649}{3}$) ; — Another, on the same event (possibly by Jan Smeltzing; *illustrated* ; *Med. Ill.*, I, $\frac{644}{73}$) ; — Administration offered to William (signed : **S. N.** ; *Med. Ill.*, I, $\frac{654}{6}$); — James II. arrives in France, 4. Jan. (**N. S.**) (*Med. Ill.*, I, $\frac{652}{7}$) ;

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— Louis XIV. receives James II. (*Med. Ill.*, I, $\frac{65}{14}$); —English throne declared vacant (*Med. Ill.*, I, $\frac{656}{16}$); — Coronation of William III.; nine varieties of types (*Med. Ill.*, I, $\frac{664-666}{27-32}$ and $\frac{669-674}{40-41,43}$); — Medal



Birth of Prince James, 1688.

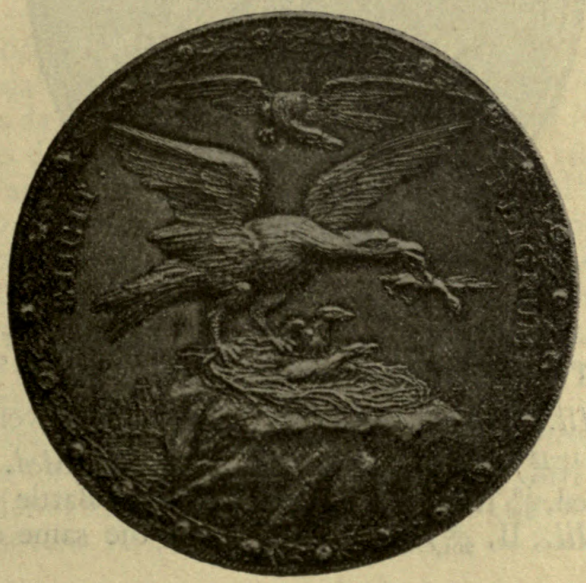
for Literary Reward, Leyden (*Med. Ill.*, I, $\frac{680}{58}$); — Tribute to William III. (*Med. Ill.*, I, $\frac{684-5}{66,67}$, 2 var.); — Tribute to Mary (*Med. Ill.*, $\frac{686}{,69}$); —Fortunes of Rebellion (*Med. Ill.*, I, $\frac{698}{99}$); — 1690. The Elector of Brandenburg, Knight of the Garter (*Med. Ill.*, I, $\frac{692}{102}$); — Dutch Discontents; R/. Absalom (*Med. Ill.*, I, $\frac{700}{104}$); — Another; R/. Dutch Lion; three varieties (*Med. Ill.*, $\frac{701-2}{105-7}$); — William's arrival in Ireland

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Antichristian Confederacy, 1688.

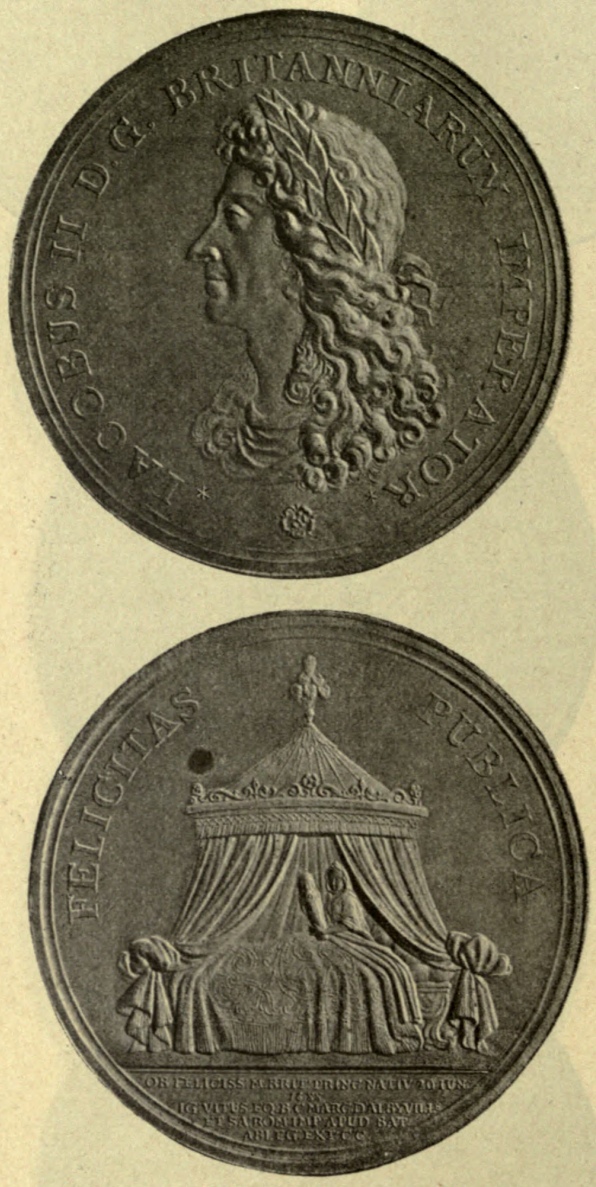




Flight of Prince James, 1688.

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(*Med. Ill.*, I, $\frac{707}{47}$); — Action off Beachy Head, $\frac{30 \text{ June}}{10 \text{ July}}$ (*Med. Ill.*, I, $\frac{709}{122}$); — Mary, as Regent; two var. (*Med. Ill.*, I, $\frac{713}{128-9}$); — James II. flees from Ireland (*Med. Ill.*, I, $\frac{719}{142}$); — 1691. Mary, as Regent (*Med.*



Birth of Prince James, 1688.

Ill., II, $\frac{4}{152}$); — William's Return to Holland; two var. (*Med. Ill.*, II, $\frac{4}{158-9}$); — Triumphal Entry of William III. into The Hague, $\frac{25. \text{ Jan.}}{5. \text{ Feb.}}$ (*Med. Ill.*, II, $\frac{6}{162}$); — Others, on the same event; two var. (*Med. Ill.*, II, $\frac{11-12}{173-4}$); — Fireworks at The Hague (*Med. Ill.* II, $\frac{14}{180}$); — Coni relieved, $\frac{18}{28}$ June (*Med. Ill.*, II, $\frac{27}{199}$); — Battle of Aghrim, $\frac{12}{22}$ July (*Med. Ill.*, II, $\frac{29}{201}$); — Another, on the same event (*Med.*

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Ill., II, $\frac{31}{205}$); — Athlone, Galway, and Sligo taken (*Med. Ill.*, II, $\frac{53}{214}$); — Limerick taken, $\frac{3}{13}$ October (*Med. Ill.*, II, $\frac{36}{215}$); — Pacification of Ireland (*Med. Ill.*, II, $\frac{40}{224}$); — 1692. Battle of La Hogue, $\frac{19}{29}$ May (*Med. Ill.*, II, $\frac{52}{244}$); — Another, on the same event (*Med. Ill.*, II, $\frac{53}{247}$); — Another variety (*Med. Ill.*, II, $\frac{57}{254}$); — Another variety (*Med. Ill.*, II, $\frac{62}{263}$); — Battle of Steinkirk, $\frac{24 \text{ July}}{3 \text{ August}}$ (*Med. Ill.*, II, $\frac{74}{285}$); — Rheinfels relieved, $\frac{23 \text{ Dec.}}{2 \text{ Jan.}}$ 1692/3 (*Med. Ill.*, II, $\frac{79}{294}$); — 1693. Louis XIV returns to Versailles, $\frac{3}{13}$ June (*Med. Ill.*, II, $\frac{82}{296}$); — Distrust of Louis XIV. (*Med. Ill.*, II, $\frac{90}{310}$); — 1695. Namur retaken, $\frac{22 \text{ Aug.}}{1 \text{ Sept.}}$ (*Med. Ill.*, II, $\frac{138}{393}$); — 1696. Assassination Plot against William III., $\frac{22 \text{ Feb.}}{3 \text{ March}}$ (*Med. Ill.*, II, $\frac{152}{415}$); — 1697. William III.'s vigilance (*Med. Ill.*, II, $\frac{157}{426}$); — William III. as Commander-in-chief (*Med. Ill.*, II, $\frac{157}{427}$); — William III. and Peter the Great (*Med. Ill.*, II, $\frac{159}{430}$); — Peace of Ryswick, $\frac{10}{20}$ Sept. (*Med. Ill.*, II, $\frac{163}{435}$); — 1702. Death of William III. $\frac{8}{19}$ March (*Med. Ill.*, $\frac{222}{548}$); — 1708. Brussels relieved, $\frac{17}{28}$ Nov. (*Med. Ill.*, II, $\frac{336}{466}$), etc.

For the medals dated after 1693, obverse dies by Jan Smeltzing were adapted to reverses by Martin Smeltzing and other engravers.

The following works by the artist, most of which bear no reference to England are not given in *Medallic Illustrations*: Prize Medal of Leyden University, 1687; — Another, of 1689; — Battle of La Hogue, 1692 (a variety of *Med. Ill.*, II, $\frac{57}{254}$ in The Hague Museum); — Another, on the same event, with bust of Christian V. of Denmark; signed: I. **SMELTZING** under the bust (The Hague); — Distrust of Louis XIV., 1693 (a variety; obv. *Van Loon* IV, 94,2; *rev V. L.* 94,3); — Retrospective Portrait-medal of Pieter Adriaanszoon van der Werf, burgomaster of Leyden, 1574 (2 var.; *Van Loon*, 190, 1 and 2); — Hugo de Groot, 1645 (*V. L.*, II, 135); — Prof. Johannes Coccejus, of Leyden, 1669 (*V. L.*, III, 30 1 and 2); — Satirical medal of the Anti-Orange League, 1672 (*V. L.*, III, 49); — Johannes de Witt, 1672; signed **IS.** under bust (*V. L.*, III, 90. 1); — Thedaeus de Lantman, pastor at The Hague, 1681 (*V. L.*, III, 128); — Path constructed alongside the "de Zijl" canal, by the Leyden government (*V. L.*, III, 302); — Twenty-years' Peace between France, Spain and the Low-Countries (*V. L.*, III, 316.2); — John III. Casimir, King of Poland, on his successes against the Turks, 1684 (*Raczynski* II, 221); — Revocation of the Edict of Nantes, 1685, two varieties (*V. L.*, 331 and 332); — Persecutions of the Protestants in France, 1685 (*V. L.*, 333,3); — Charles V., Duke of Lorraine, on his capture of Buda, 1686 (*Montenuovo*, 1025); — Victories of Leopold I, 1686 (*Catalogus*, 1383); — Michael Molinos, chief of the Quietists, condemned to imprisonment for life by Pope Innocent XI., 1687 (*Cat.*, 1393); — Satirical medal on

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Louis XIV. and Marquis Lavard, 1688; signed I. SMELTZING (*Fieweger*, 407); — William and Mary, King and Queen of England, 1689 (*V. L.*, III, 424.6.7); — Taking of Keiserswerth and Bonn by the Prince Elector of Brandenburg, 1689 (*V. L.*, III, 451.1); — Victories of the Elector of Brandenburg on the Rhine, 1689 (*Cat.*, 1527); — Satirical medal on the Alliance of Louis XIV. with the Turks, 1689 (*V. L.*, III, 433.2); — Satirical medal on the conclusion of Peace between France and Algeria, 1689 (*V. L.*, III, 458); — Corn. Kosterman, of Rotterdam, 1690 (*V. L.*, III, 508); — Battle of Aghrim, 1691 (Var. of *Med. Ill.*, I, p. 713, 128, and II, p. 31.202); — Loss of Coni and Expulsion of the French from the valley of the Pô, 1691 (*V. L.*, IV, 5, p. 62.1); — French soldiery opening church doors, 1691 (*Cat.*, 1643); — Siege of St. Goar and Rheinfels by the Landgrave of Hesse, 1693 (*Med. Ill.*, II, p. 79. 291 note); — Fishmarket fountain at Leyden, 1693 (*V. L.*, IV, 91); — The French soldiery desecrate graves at Heidelberg, 1693 (*V. L.*, IV, 64); — Christian V., King of Denmark, 1693; — Reward to Volunteers in the Amsterdam insurrection of 1697 (*V. L.*, IV, 162); — Balthasar Bekker, pastor at Amsterdam, 1698 (*Cat.*, 1919); — Another, issued by Ericus Walten; — Satirical medal on the same person (*Cat.*, 1922); — René Descartes, medal dated 1650; signed : I. S. (*Anspach*, 9391); etc.

Schlickeysen-Pallmann give Smeltzing the appellation of **SMELTZING NEOMAGIENSIS**, and state that the initials **S. N.** occur also as the artist's signature.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.*, p, 228. — Hawkins, *Med. Ill., ed. Franks & Grueber*. — Cochran-Patrick, *Medals of Scotland*. — *De Historiepenningen en Munten betrekking hebbende op het Stamhuis van Oranje-Nassau*. — A. O. van Kerkwijk, *Catalogus der Nederlandsche en op Nederland betrekking hebbende Gedenkpenningen*, 's Gravenhage, 1903. — Immerzeel, *op. cit.* — Kramm, *op. cit.* — Van Loon, *op. cit.* — Wap, *Astrea*, IV, 1854, 68.69.

SMELTZING, JOHANNES (*Dutch*). Son of Arend S., born at Leyden, 5. July 1668; worked in that city as cutter of armorial bearings from 1695 to 1707, and was still living in 1732.

SMELTZING, MAARTEN or **MARTINUS** (*Dutch*). Medallist of the latter end of the seventeenth and early part of the eighteenth century. The date of his birth is not known, but he died at Leyden and was buried on 17. February 1714 in St. Peter's Church there. He is said to have been a younger brother of Jan Smeltzing, but the latter may be the Die-sinker, and not the Medallist, of that name.

Martin Smeltzing flourished at Amsterdam; his work however is not of considerable merit.

In the inventory of his succession, dies are mentioned of nineteen medals. I have come across the description of 25 of his productions. Some of these portray William III. of England, Philip V. and

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Charles III. of Spain, Leopold I. of Germany, Augustus II. of Poland, and others.

The following appear to be his best known medallic productions:



Scotch Colony at Darien, 1700.

1691. Triumphal Entry of William III. into The Hague, $\frac{26.\text{ Jan}}{5.\text{ Feb.}}$; signed: **M. S.** (*Med. Ill.*, II, $\frac{7}{162}$); — 1695. Brussels bombarded, $\frac{4}{14}$ August, and Namur retaken, $\frac{22.\text{ Aug.}}{1.\text{ Sept.}}$; signed: **M. SMELTZING** (*Med. Ill.*, II, $\frac{129}{379}$); — 1696. Assassination Plot against William III. $\frac{22.\text{ Feb.}}{6.\text{ March.}}$; **M. SMELTZING** (*Med. Ill.*, II, $\frac{152}{415}$); — 1697. Peace of Ryswick, $\frac{10}{20}$ Sept.; Rℒ. Peace, PAX PVBL.; unsigned (*Med. Ill.*, II, $\frac{176}{465}$); — 1698. The House of Orange; two varieties, numbered 1 and 2; the first signed: **M : SMELTZING. F.**, and the second: **M. S.**

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(*Med. Ill.*, II, $\frac{198.199}{541.542}$; — 1699. Treaty of Carlowitz, $\frac{21}{31}$ Jan.; signed: **M. S.** (*Med. Ill.*, II, $\frac{204}{514}$); — 1700. Toubucan stormed; Scotch colony at Darien; signed: **M. S.** (*Med. Ill.*, II, $\frac{209}{529}$; *illustrated*); — 1702. Death of William III., $\frac{8}{19}$ March, signed on obv.: **M. SMELTZING** and on R/. **M : S : F** (*Med. Ill.*, II, $\frac{223}{550}$); — Expedition to Vigo Bay, $\frac{12}{23}$ October; R/. a trophy (*Med. Ill.*, II, $\frac{240}{24}$); — Successes of the Earl of Athlone, signed: **M. SMELTZING** (*Med. Ill.*, II, $\frac{242}{27}$); — 1703. Cities captured by Marlborough, and Victories of the Allies; signed: **M. SMELTZING** (*Med. Ill.*, II, $\frac{247}{36}$); — 1704. Prince Eugene and Marlborough, Battle of Blenheim, $\frac{2}{13}$ August; R/. Marshal Tallard and his staff surrendering their swords to Marlborough and Eugene; medal unsigned, and attributed to the M. Smeltzing (*Med. Ill.*, II, $\frac{260}{55}$); — 1706. Relief of Barcelona, $\frac{1}{12}$ May; signed: **M. SMELTZING** (*Med. Ill.*, II, $\frac{283}{90}$) — Successes of the Allies in Spain and Brabant; unsigned (*Med. Ill.*, II, $\frac{291}{101}$); — Capture of Ostend, $\frac{25\text{ June}}{6\text{ July}}$; Busts of Marlborough and Overkirk (*Med. Ill.*, II, $\frac{293}{103}$); — 1708. Attempted Invasion of Scotland, $\frac{13}{24}$ March; signed: **S.** (*Med. Ill.*, II, $\frac{318}{143}$); — Battle of Oudenarde, and Taking of Lille; signed: **M. S.** on both sides (*Med. Ill.*, II, $\frac{344}{179}$), etc.

Other medals by him are enumerated in A. O. van Kerkwijk's *Catalogus* &c.: Philip V. enters Madrid, 1701 (*V. L.*, IV, 267, 1); — William III. as Stadholder of the United Provinces, 1702; signed: **M. SMELTZING** (*Med. Ill.*, II, $\frac{223}{550}$); — Godard, Count of Athlone, field-marshal of the Netherlands, 1702 (*Med. Ill.*, II, $\frac{242}{27}$); — Leopold I. victorious over the French at Luzara, 1702; signed: **M. S.** (*V. L.*, IV, 322); — Destruction of the French and Spanish Fleet at Vigo, 1702 (*Med. Ill.*, II, $\frac{239}{24}$); — Satirical medal on the accession of Philip V. of Spain (in conjunction with N. Chevalier), 1702 (*V. L.*, IV, 261.2); — Siege of Turin and Relief of Savoy, 1706 (*V. L.*, IV, 465.1); — F. A. van Rheede of Renswoude, and J. van den Bergh, 1708 (*V. L.*, IV, 540.2); — Silver Wedding of Paulus Scheltus Iz. and Katharina Brants, 1713 (*Cat.*, 2317); — Augustus II. of Poland (*Med. Ill.*, *index*), etc.

BIBLIOGRAPHY. — A. O. van Kerkwijk, *Catalogus*, &c. — Bolzenthal, *op. cit.* — *Medallic Illustrations*, &c. — Betts, *Historical Medals of America*, 1894.

SMETH, LOUIS DE (*Belg.*). Contemporary Medallist, residing at Brussels; son-in-law of G. Devreese. Won the first prize in the Fourth Competition of the Société hollandaise-belge des Amis de la Médaille.

SMICKERT, JOHANN FRIEDRICH (*Pol.*). Mint-master at Mitau, 1764, 1765. His initials **I. F. S.** occur on the coinage for which he was responsible.

SMITH (*Brit.*). Die-sinker in London, at the end of the eighteenth and first three decades of the nineteenth century. He cut dies for Williams's London Tokens and others, and by him are also the

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following medals: Memorial Medal and Plaquette of Captain James Cook, 1820 (published by Durand); — George Frederick Haendel, 1823 (signed: **SMITH F.**); — Samuel Johnson, 1824; — Oliver Cromwell, 1846, etc.

SMITH, EDWARD (*Brit.*). A celebrated Irish Sculptor who designed the Masonic Scholastic Medal, engraved by W. Mossop (*illustrated*, vol. IV, p. 167). The medal was termed 'Prince Mason's Medal', and was intended for the Masonic School.

SMITH, D. O. (*Brit.*). Contemporary Medallist and Die-sinker residing at Edinburgh. He engraved in 1881 a commemorative medal of the Volunteer Reviews held by Queen Victoria in Edinburgh (*Cochran-Patrick*, p. 190).

SMITH, GERTRUDE (*Brit.*). Contemporary Sculptor and Medallist, residing in London. At the Royal Academy Exhibition, 1899, she exhibited a Portrait-medallion in bronze of Mrs. R. Davies, which is a successful production.

SMITH, MAJOR, later **LIEUT. COLONEL J. T.** (*Brit.*). Mint-master at Madras, February 1840 to January 1842; February 1842 to January 1846; December 1849 to June 1850; July 1850 to May 1855, and July 1855 to September of the same year.

The same officer administered the Mint at Calcutta from 1. September 1855 to 18. June 1856.

SMITH, JOACHIM (*Brit.*). Modeller in wax and Gem-engraver of the latter part of the eighteenth century. He worked for Wedgwood and Bentley.

Among his models I may mention: English racer (engraved by Bemfleet; signed: **JOACHIM SMITH F.**); — Cameo-portrait of the Duchess of Gloucester, wife of George III'.s brother; — Another, of the Duke of Gloucester; — Mrs. Fitzherbert, the well-known beauty; — Bust of Jonas Hanway, traveller and philanthropist; — Howard, reformer of prisons; — Commodore George Johnstone; — Mrs. Johnstone; — Uncertain head, treated in the Roman manner; — Uncertain busts in modern taste, with hair tied and flowing (4 varieties), and a Series of Portraits of Ladies and Gentlemen, unidentified, and mentioned in Raspe's description of the Tassie Gems.

SMITH, LIEUT. COLONEL R. BAIRD (*Brit.*). Mint-master at Calcutta, from 19. September 1858 to 7. February 1861, and again from 25. June 1861 to 21. July 1862.

SMITH, T. (*Brit.*). Modeller in wax and Gem-engraver of the latter part of the eighteenth century. His signature occurs amongst

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others on a Cameo-portrait of the Countess of Suffolk, and on a Head of Hercules in cornelian.

SMITH AND HARTMANN. A firm of Die-sinkers and Medal-engravers at 122 Fulton St., New York city, in 1860. They were the successors of Wright and Bale (See additional information in Dr. Wright's "American Store and Business Cards" (no. 1000) contributed to the *Numismatist* in 1898 or 1899).

SMITH, F. B. and **HARTMANN** (*Amer.*). A firm of New-York Die-sinkers, who issued in 1852 a medal of the Connecticut State Agricultural Society, and others.

SMITH and **KEMP** (*Brit.*). A firm of Birmingham Die-sinkers, who issued Australian Tokens, *circ.* 1850-1860.

SMITH and **WRIGHT** of Birmingham, agents of Rajah James Brooke of Sarawak, caused the coinage of 1870 to be issued from the Birmingham Mint.

SMITHERS (*Amer.*). Die-sinker of Philadelphia, who is said to have engraved the dies in 1766 of a medalet, issued and designed by Colonel Paul Revere (*q. v.*), showing on obv. a bust of William Pitt and on Rℒ. the British lion, looking backward, accompanied by the legend: WHO ROUZE (*sic*) THE BRITISH LION (Betts, p. 230, 518).

S. M. N. These initials occur on a so-called "Glückwunschthaler" of Prince Simon Augustus of Lippe-Detmold, 1767.

SMPRINS. This name is said by Ammon to occur on a Khevenhüller Thaler of 1761.

SMULDERS, J. & Cie (*Dutch*). The name of this firm, established at The Hague, occurs on medals, engraved by Ed. Geerts, to commemorate the Marriage of King William III. of the Netherlands with Princess Emma of Waldeck-Pyrmont, 1879.

SMYTH, MAJOR M. N. (*Brit.*). Mint-master at Calcutta, from 21. April to 6. June 1849.

SMYTHE, Right Hon. **JOHN** (*Brit.*). Master of the Royal Mint, London, 1802-1804.

S. N. *Vide* **JAN SMELTZING** *supra* (*Smeltzing Neomagiensis*).

S. N. R. *Vide* **SCHOLZ & RIEDNER**. Mint-master and Warden at Nuremberg, 1764-1770.

SNEDEN, Miss **ELEANOR ANTOINETTE** (*Amer.*). Contemporary Sculptor, born in New-York (U.S.A.); pupil of Mlle Geneviève Granger. At the Paris Salon, 1905, this artist exhibited two Portrait-medals in bronze, and at the New-York International Medallic Exhibition, 1910, two medals: Italian woman; — Portrait of a child.

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SNEIDER & CO., ROBERT (*Amer.*). Medallists, Engravers and Die-sinkers of New-York; successors to Geo. H. Lovett. This firm was established in 1866, and has produced a large number of interesting commemorative medals. Mr. R. Sneider purchased Lovett's business in 1895. The following list of their principal productions includes many works of Geo. H. Lovett: First Centennial of Middletown, Conn., 1784, July 13th, 1884. Gabez Hamlin, First Mayor (portrait) R℣. The Seal of City, etc; — Geo. B. McClellan, Commander Army of Potomac, 1861-2. Portrait (very fine) R℣. Dates of different battles; — The State Board of Agriculture; — Augusta Exposition; — Union Agricultural Society, Palmyra; — State Medal; — Knights Templars Grand Encampment. United States of America. 26th Triennial Conclave. Boston, Mass., Aug. 27th, 1895; — International Yacht Race, 1871. "Only those who brave its dangers comprehend its mysteries"; — Kane, Arctic Explorer; — Dr. Elisha Kent Kane (portrait), Great Arctic Navigator, U.S.N. The great medal of honour; — Marso Aurello Loto (portrait), President of Honduras; — Oswald Ottendorfer, 1834-1899; — IV. Centario del Descubrimento de America. Portrait Columbus (Colon), very fine. R℣. Venezuela Ela Exposicion Universal Colombia de Chicago, 1893. Arms, etc.; — World's Candy Exposition, highly engraved; — "Maine" Medal. In commemoration of the Officers and Crew who perished in Havana Harbour, Cuba, on board the battleship, Feb. 15th 1898; — Wm. McKinley (portrait). Patriots of 1896. Honest Dollar; — General U. S. Grant (portrait). Dedication of Monument, N.Y., April 27th, 1897; — The Egyptian Obelisk. Masonic. Corner stone laid by Grand Lodge, F.A.M., N.Y., Oct. 9th 1880. Central Park, N.Y.; — Elephantine Colossus, Coney Island; — Bi-Centennial Phillipse Manor, Yonkers, N.Y., 1682; — Lieut.-Gen. U.S. Grant (portrait) 1868. The people's choice, etc.; — Lieut.-Gen. U.S. Grant (portrait) 1868. Grant's invincibles and freedom's defenders; — Gen. U. S. Grant. Portrait of Grant and Colfax, 1868; — Gen. U. S. Grant (portrait). Grant Memorial; died July 23d, 1885; — Horatio Seymour and F.P. Blair (portrait.) 1868; — Horatio Seymour (portrait) 1868. The Union inseparable; — American Exposition, New Orleans, 1886; — G.A.R Encampment, Portland, Maine, 1885; — 13th Reg't N.G.Pa., 1880 (portrait); — James G. Blaine and John A. Logan (portrait) 1884; — Sands Medal (portrait); — Chelsea M.E. Church, 1843-1883; — Bishop Loughlin (portrait) Golden Jubilee, 1840-1890, Brooklyn, N.Y.; — St. Patrick Cathedral, N.Y. (view). Dedication by his Eminence Cardinal McCloskey; — Crusade Against Drunkenness (portrait); — Confraternity of our Lady of Mount Carmel (portrait); — Pope Pius IX. (portrait). To commemorate the 31st anniversary of his coro-

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nation ; — Holy Innocents, 1875 ; — Gen[l] Anthony Wayne (portrait). Battle of Stony Point, XV July, MDCCLXXIX. View of Stony Point Expugnatum ; — Maj.-Gen[l] Ambrose Everett Burnside, U.S.A. (portrait) 1862, Roanoke Island'62, etc.; — Abraham Lincoln (portrait). Rℒ. Presented by the citizens of Perth Amboy to Thomas Peterson, the first coloured voter in the U.S. under the provisions of the 15[th] Amendment, etc., 1870; — Major John André (portrait). Oct. 1st 1870. Monument Asst. of the capture of André, Tarrytown, N.Y. Monument, etc.; — Major John André (portrait) 1780. Rℒ. Obverse and reverse of medals presented by Congress to Paulding, Williams and Van Wart; — Major John André (portrait) 1780. Rℒ. Old Dutch Church, Tappan, N.Y., where Major André was tried; — Major-Gen[l] John Stark, U.S.A. (portrait). Born, etc. Age 93; — Saratoga Monument Asst. Surrendering of Sword. Two figures. Rℒ. Monument; — The Stephens Medal (portrait). University of Missouri; — Edward Cogan (portrait). Hon. Mem. American Numis. and Arch. Soc. Rℒ. Coat of Arms. Motto. Birth and death; — Humane Society (portrait.) 1850 On Rℒ. Arms. The Seal of the Society, etc. ; — Palmetto Regiment. 1846-1847. Eagle, arms, etc. On Rℒ. Naval Expedition, Vera Cruz, Contreas, Churubuses, Chaultapec, Gauta de Belen ; — Mahaska Co. Agricultural Society, Iowa. Horticultural and Agricultural Implements Award Medal; — " Reward of Industry ". Agricultural Implements, Fruit, etc. " The Medal of Excellence " Award Medal; — The Pitcher-Medal of the New Jersey Horticultural Society. Award Medal; — Colorado Industrial Asst. Farm scenes, etc. Wreath, etc. Award Medal; — Northern Ohio Fair Association. Grecian figures, etc. Award Medal ; — Kansas City Inter-State Fair. Figures, agriculture, machinery, etc. Wreath. Award Medal; — Agricultural Imp. Wreath. Second Prize Medal. Award Medal; — Competition Medal. N.Y.S.E.R.C. Coat of arms and Sharp Shooter; — All things flourish with Industry. Bee Hive, cornucopiae, flowers, etc. Second Prize Medal ; — N.Y. State Food Exhibition, Albany. Wreaths. Shield. Award Medal; — New-York State Medal. Arms. Wreaths. Award Medal; — American Institute. 1881. Semi-Centennial Medal. Arms. Shipping implements, etc. Figure and wreath; — New Jersey State Agricultural Society. Figure, implements, beehive, train and locomotive. " Industry brings prosperity ". Awarded; — S.C. Agricultural and Mechanical Society. Palmetto Tree. Implements, cotton, etc. Wreath, etc. Awarded to; — Tennesee Agricultural and Mechanical Association, Nashville, Tenn. View of building. Wreath. Motto. Awarded to ; — The Adams Co. Agricultural and Mechanical Association of Mississipi. Wreath, etc. Awarded to; — Laflin & Rand Powder Co. Prize Medal. Coat of Arms, flags, eagle, globes, etc. Rℒ. Figure crowning

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sharp shooter, range, etc.; — The Society of Amateur Photographers of New-York. Coat of Arms, eagle, camera, clouds, etc. Wreaths, etc. Awarded to; — Societas Medico Comitatus Novi Eboraci. 1806. Coat of Arms, etc. Miseris Succurere Disco. Award, etc.; — Roman Orator. Wreaths, etc. Award Medal; — Union Universelle de l'Art culinaire. United States. Two figures. Globe. Award Medal; — New York Athletic Club. Emblem of Club. The Medal of Merit; — Francis Asbury ordained Bishop of the Methodist-Episcopal Church Dec. 27th 1784. The figures of Asbury and Coke. On Rℒ. Albion College. Albion Century Library Asst; — The American Church Missionary Society. Bible, cross and rays. All Saints Church, N.Y. 1824-1874; — Soldiers' and Sailors' Memorial, Hartford, Conn. View of Memorial. 1886; — Phillipse Manor. Yonkers, N.Y. View. Erected 1682. Bi-Centennial; — Grand Army of the Republic. 1861-1865. World's Industrial Exhibition, New Orleans, 1884. Eagle. North and South meet. Camp, etc.; — A Monument to American Genius. View of Brooklyn Bridge. Opening. Brooklyn and New York. May 24th 1883; — Beef takes the Presidential Chair. March 4th 1885. Bull. Rℒ. United South. "I say nothing because I have nothing to say". Renegade Press. The Trades Dependents; — State Firemen's Convention, Utica, N.Y. 1884. Firemen, wreath, etc.; — Such are my subjects. View of Donkey and Armour. Rℒ. "We all have our hobbies". Witch, broom, etc.; — Free Academy, New-York. Coat of Arms and Allegoric Figures. Wreath, etc. Awarded to; — Edwin Booth (The actor). Portrait executed in highest style. In wreath. dates of birth and death. Tablet with name, embellished laurel-branch; — S. E. le Cardinal Lavigerie, MDCCCLXXXX (portrait); — Carnot (portrait). Président de la République Française. Elu, par l'Assemblée Nationale le 3 Décembre 1887. Embellished with Book of Constitution, etc.; — Antonio Canova (portrait). Birth and death dates embellished; — Galileo Galilei (portrait). Birth and death dates embellished, wreath, etc.; — Dr. Elisha Kent Kane (portrait). The great Arctic Navigator, U.S.N. On Rℒ. North Pole scenes, etc.

Miscellaneous. — Rescue of Officers and Crew, Brig Somers; — Captain Ingraham, for Rescue of Martin Koszta; — Shipwreck Medal; — U.S. Coast Survey, for Gallantry and Humanity; — Japanese Embassy Medal; — Dr. Frederick Rose, for Skill and Humanity; — Allegiance Medal; — Captain Perry (State of Pennsylvania), for the Capture of the British Fleet on Lake Erie; — Pennsylvania Volunteers, Action on Lake Erie; — Maj-Gen[l] Scott (Commonwealth of Virginia); — Prof. Louis Agassiz Medal; — Colonel Armstrong, for Destruction of the Indian Village of Kittanning; — Indian Peace Medal; — Captains Creighton, Low add

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Stouffer, Wreck of Steamer San Francisco; — Ditto, by Congress; — Cornelius Vanderbilt, by Congress; — Dr. Hosack; — First Steam Coinage; — Commodore M. C. Perry, from Merchants of Boston; — Pacific Railroad Medal; — Emancipation Proclamation Medal; — Cyrus W. Field, Atlantic Cable Medal; — Dr. Joseph Pancoast; — Grant's Indian Peace Medal; — Hayes Indian Peace Medal (oblong); — Garfield Indian Peace Medal (oblong); — Arthur Indian Peace Medal (oblong); — Cleveland Indian Peace Medal; — Harrison Indian Peace Medal (oblong); — Harrison Indian Peace Medal (round); — "Let us have peace"; — Steward Robinson; — Metis (Shipwreck) Medal; — John Horn (Life Saving) Medal; — U.S. Diplomatic Medal, July 4, 1776; — Valley Forge Centennial; — Great Seal Medal; — Joseph Francis Medal; — William Windon (Secretary of Treasury); — J. G. Carlisle (Secretary of Treasury).

Fine silver Medals. — Cabinet Medal; — Presidency Relinquished; — Allegiance Medal; — Time increases his Fame; — James A. Garfield; — Pennsylvania Bi-Centennial; — Commencement of Cabinet; — Washington and Jackson; — Washington and Lincoln; — Washington and Grant; — Washington wreath; — Lincoln and Grant; — Lincoln Broken Column; — Lincoln and Garfield; — Valley Forge Centennial.

Washington Medals. — Presidency Relinquished; — The Cabinet Medal; — Time increases his Fame; — Commencement of Cabinet. — *Washington Centennial, 1876, American Independence Medals.* — Washington, Battle of Moore's Creek Bridge, North Carolina, Feb. 27th; — Washington, Battle of Sullivan's Island, South Carolina, June 28th; — Washington, Battle of Trenton, N.J., Dec. 16th, 1776; — Washington, Battle of Harlem Plains, N.Y., Dec. 16th; — Washington, Battle of Lake Champlain, N.Y., Oct. 11th and 12th; — Washington, Battle of White Plains, N.Y., Oct. 28th; — Washington, Battle of Ft. Washington, N.Y., Nov. 16th; — Washington, Battle of Long Island, N.Y., Aug. 27th; — Washington's Family Coat of Arms, from which American Flag was designed. Motto, etc. Rℒ. 1783—Centennial—1883. Celebration at Newburgh, N.Y. View of Washington's Headquarters. Proclamation of Peace-Disbandment of the Army; — Washington (portrait.) Masonic. He was a brother of the mystic tie and emblems. Rℒ. Fredricksburg Lodge Arms, etc.; — Geo. Washington. Masonic portrait and emblem. 1789-1889; — Washington (portrait). Centennial celebration of the battle of Bennington, Vermont. Aug. 17th, 1777-1877. Three Coats of Arms—Vermont, New Hampshire and Massachusetts; — Washington (portrait). Centennial celebration of Inauguration, New York, April 30th, 1889. Federal Hall on obverse; — Washington (portrait). Bridge-

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port, Conn., July 4th, 1888; — Soldiers' Monument. "We live to advance, not to recede"; — Washington (portrait). Peace proclaimed and army disbanded in 1783. Centennial 1778-1883, Evacuation of New-York City; — Washington (portrait). Newburgh settled 1719. View Washington's Headquarters 1783; — Martha Washington (portrait). Head of Goddess of Liberty, 13 stars and motto; — Washington (portrait). Masonic Memorial Observance— Mt. Vernon, Dec. 14 1899—of the 100th Anniversary of the death of Wor. Bro. Geo. Washington; — Washington (portrait). Pater Patriae MDCCLXXXIX. To commemorate the Inauguration as first president; — Washington (portrait). Masonic, Memorial Services at Mt. Vernon, Dec. 14th 1899, under the auspices of Grand Lodge of Virginia.

Presidential. — John Adams; — Thomas Jefferson; — James Madison; — James Monroe; — John Q. Adams; — Andrew Jackson; — Martin Van Buren; — William Henry Harrison; — John Tyler; — James K. Polk; — Zachary Taylor; — Millard Fillmore; — Franklin Pierce; — James Buchanan; — Abraham Lincoln; — Andrew Johnson; — Ulysses S. Grant; — Rutherford B. Hayes; — James A. Garfield; — Chester A. Arthur; — Grover Cleveland; — Benjamin Harrison.

Fine gold Medals. — Time Increases His Fame; — James A. Garfield; — Commencement of Cabinet; — Washington and Jackson; — Lincoln and Garfield.

Navy. — John Paul Jones, for Serapis; — Captain Thomas Truxton, for the action with the Frigate D'Insurgente; — Captain Hull, for Capture of the Guerriere; — Captain Jacob Jones, for Capture of the Frolic; — Captain Decatur, for Capture of the Macedonian; — Captain Bainbridge, for Capture of the Java; — Captain Lawrence, for Capture of the Peacock; — Captain Burrows, for the Capture of the Boxer; — Lieutenant McCall, for Capture of the Boxer; — Captain Perry, Capture of the British Fleet on Lake Erie; — Captain Elliot, for the same; — Captain Warrington, for Capture of the Epervier; — Captain Blakely, for Capture of the Reindeer; — Captain Macdonough, for Capture of the British Fleet on Lake Champlain; — Captain Henley, for the same; — Lieutenant Cassin, for the same; — Captain Biddle, for Capture of the Penguin; — Captain Stewart, for Capture of the Cyane and Levant; — Captain Ed. Preble, before Tripoli.

Army—Bronze. — Washington before Boston; — Major-General Gates, for Saratoga; — General Morgan, for Cowpens; — John Eager Howard, for Cowpens; — Colonel Wm. Washington, for Cowpens; — Colonel Geo. Crogan, for Sandusky; — Major-General Harrison, for the Thames; — Governor Isaac Shelby, for the Thames; — Major-General Scott, for Chippewa and Niagara,

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— Major-General Gaines, for Fort Erie; — Major-General Porter, for Chippewa, Niagara and Erie; — Major-General Brown, for the same; — Brigadier-General Miller, for the same; — Brigadier-General Ripley, for the same; — Major-General Macomb, Battle of Plattsburgh; — Major-General Jackson, Battle of New Orleans; — Major-General Taylor, Palo Alto; — Major-General Taylor, for Monterey; — Major-General Taylor, for Buena Vista; — Major General Scott, for battles in Mexico; — Major-General Grant; — Colonel Lee, " Light Horse Harry"; — Count de Fleury, for Stony Point; — Anthony Wayne, for Stony Point; — Nathaniel Green, for Eutaw Springs, etc.

SNELING (*Germ.*). Moneyer at Stade, XI. century.

SNEYERS, JEAN BAPTISTE (*Belg.*). Mint-master at Antwerp under Philip V., 1702-1720. His son, of the same name, was Mint-master there, 1724-1733.

SNOECK, M. A. (*Dutch.*). Contemporary Medallist and Die-sinker, whose name occurs on a Jubilee Medal of the Independence of the Netherlands, 1863; — Agricultural Prize Medal of the town of Waalwijk, 1891, and other medals, badges, &c. Chiefly of local interest, and without much merit.

SNOWDEN, Hon. JAMES ROSS (*Amer.*). Ninth Director of the U. S. A. Mint at Philadelphia, appointed June 3, 1853, by President Pierce. During his official term, nickel was first coined. He directed the publication of " The Mint Manual of Coins of all Nations ", and " The Medallic Memorials of Washington ", being mainly a description of a special collection made by himself. He was succeeded in 1861 by James Pollock.

SNOWDEN, Col. A. LOUDON (*Amer.*). Nephew of James Ross Snowden, was appointed Coiner of the Mint, Philadelphia, 1866. In 1876 he became Postmaster of Philadelphia, and on 1. March 1879 he assumed Control of the Mint until June 1885 when he resigned his commission.

SNYERS, JEAN BAPTISTE (*Flem.*). Mint-master at Antwerp, 17. July 1702 to 24. November 1707, and again from 25. April 1711 to 17. December 1712.

SOANE, HARRY (*Brit.*). Die-sinker of Birmingham (?), by whom is a Badge of the Tin Workers Co., 1881.

ΣΩ ΣΩΚ. These artists' (?) signatures occur on Tarentine coins. They had already been noticed by Raoul Rochette, who illustrated two on Pl. IV, of his *Lettre*, &c.

The following Coins are thus signed :

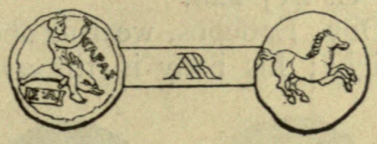
1. Æ. Diobol. (*Circ.* B. C. 380). Obv. Free horse galloping to right; Rℒ. **ΤΑΡΑΣ**. Taras riding on dolphin to right, holding distaff in raised right hand; beneath, slightly to left, the signature

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ΣΩ in cartouche. (Raoul Rochette, *op. cit.*, Pl. IV, 39; *Brit. Mus. Cat.*, Pl. XIV, 208). Apparently only three specimens are known



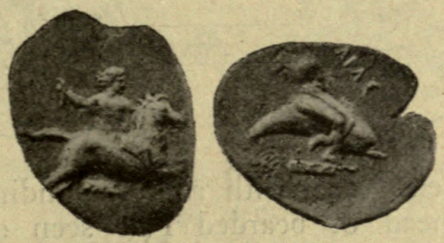
of this interesting coin, of which one is in Berlin, and the other two, including the piece reproduced by Raoul Rochette in M. M. P. Vlasto's collection at Marseilles.



According to Sir A. J. Evans and M. Vlasto, the following Didrachm is by the same engraver, although signed ΣΩΚ.

2. Æ. Didrachm. Obv. Horseman, nude, galloping to right, holding whip in the air behind him; under the horse ΣΩΚ in cartouche; Rℒ. ΤΑΡΑΣ. Youthful Taras, riding on dolphin to right, wielding trident against cuttle-fish; beneath dolphin, the signature ΚΑΛ on tablet. Santangelo Collection (Evans, *Horsemen*, &c., Pl. XI, 4, p. 59, III, type F, n° 3).

M. Vlasto has been able to decipher the inscription ΚΑΛ on the



tablet of Rℒ. instead of ΣΩΚ as described by Sir A. J. Evans. ΚΑΛ (*q. v.*) thus signed a coin in an identical manner to Evaenetos.

" This remarkable piece ", observes Sir A. J. Evans (p. 50), " exhibits on the reverse, beneath the design of the youthful Taras spearing a cuttle-fish, and again beneath the horseman on the obverse, the signature ΣΩΚ engraved on an oblong tablet, which recalls an artistic device adopted by the great Syracusan engravers for disposing of their names on the field of a coin ". And he adds in a note: "This is in all probability the same engraver whose signature appears as ΣΩ on a small tessera on a diobol described by Raoul Rochette (*Lettre à M. le duc de Luynes*, &c., p. 45, pl. III, 39), who

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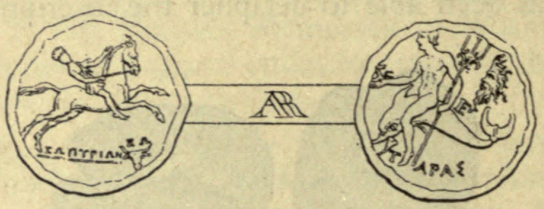
justly regarded it as an example of an artist's signature. Raoul Rochette being unacquainted with the didrachm described above, sought erroneously to identify the signature with that of the engraver, who, on a late didrachm of the reduced standard signs ΣΩ in minute letters between the horns of a bucranium, and also with the Pyrrhic magistrate ΣΩΣΤΡΑΤΟΣ. The diobol above mentioned must be regarded as probably the earliest of those presenting the type of Taras on his dolphin, and which mostly belong to the period after 300 B. C. "

ΣΩ and Bucranium. This signature occurs on Tarentine staters of a later period than the coins described above, and given by M. Vlasto as *circ.* B. C. 235-228.

Æ. Didrachm. Obv. Ephebos, wearing short chiton, on horseback galloping to right; his body is thrown back, and with his



left hand he seems to cling to the horse's mane; beneath horse, ΞΩΠΥΡΙΩΝ and bucranium, between the horns of which in minute letters, ΣΩ; ℞. Taras astride on dolphin to left, holding



in left hand trident, and with right extending hippocamp; in field to right, head of bearded Pan seen sideways, and E. (Raoul Rochette, *op. cit.*, Pl. IV, 38. — Evans, *op. cit.*, Pl. X, 2.;



Carelli, Pl. CX, 129 with ΑΡΙΣΤΙΩΝ. — M. P. Vlasto Collection.)

Another specimen of this interesting Didrachm figured in a Sale Catalogue by Dr A. Sambon, March 1901, lot 303.

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Raoul Rochette was evidently wrong in ascribing the above Didrachms to the Engraver of the Diobol, as they are at least a century later.

BIBLIOGRAPHY. — L. Forrer, *Notes sur les Signatures* &c.

SOCCHE, GODWIN (*Brit.*). Ruding mentions, under Henry I., a Mint-master of that name, at Winchester (*British Topography*, I, 389). Mr. Andrews gives, under Edward the Confessor, a *Godwine Socche*, chief moneyer and tenant of the Winchester mint. The moneyer *Ceca*, who signed pennies of the same reign **LODPINE-CEOCA**, may be the same as Godwin Socche. Hildebrand further states that the names *Godwine Ce*, *Ceo*, *Ceoc*, *Ceoca* occur on coins of the Winchester mint under Canute, Harold I., and Harthacanute. From this the inference may be drawn that several moneyers of the name ot Godwine Socche held office at the Winchester mint in the eleventh and twelfth centuries, for a period of over one hundred years. It is evident that a Godwine Socche was *Magister monetarius* under Edward the Confessor.

The Anglo-Saxon word **SOC** means ' a franchise ', ' a privilege '. The name **SOCCHE** may signify that these particular Godwines were ' freemen '.

SOCHOS, LAZARE NICOLAS (*Greeck*). Contemporary Sculptor, born in the island of Tenos; pupil of the Schools of Fine Arts in Athens and Paris, and of Antonin Mercié. The following exhibits have been made by him at the Paris Salon : 1892. Princess Alexandra; — Mme F***; — 1894. The poet Souris; — M. G***; — 1896. M. D. P***; — Competitive Prize Medal for the Olympic Games; — 1897. Mme Ch***; — Episode of the Greek War of Independence; bas-relief, etc.

SOCKH, A.; also **SOCK, SOCKHER** (*Austr.*). Die-cutter at Kremnitz, 1617, in which year he applied for a post of Engraver at either of the Mints of Prague or Kuttenberg. He may have also engraved a medal, signed **A. S.**, the dies for which are preserved in the Vienna Mint Museum, and which commemorates the Election of Archduke Ferdinand as successor to the Emperor Mathias in Hungary, 1617.

SOCKH, MICHAEL; also **SOCK, SOCKHER** (*Austr.*). Die-cutter, and later Chief-engraver at the Mint of Kremnitz; died in 1615. He was the son of Thomas S. Sockh, who died in 1588, and possibly the father of A. Sockh.

The date of his appointment as Chief-engraver at Kremnitz is 3. June 1601. On the occasion ot his marriage, 11. November 1607, the city authorities presented him with a silver cup.

By this Engraver are the Rudolf II. Kremnitz Thaler, 1601, and

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subdivisions (Half and Quarter Thaler ; Four Groschen ; Zehner ; Denar), also of later dates ; — Medal, signed **M. S.**, dated 1601, on the Recapture of Gran by Archduke Matthias ; — Religious Medal (Betpfenning), Bust of Christ ; — Another, with instruments of torture ; — Hungarian Coronation of Mathias II., 1608, with bust of King, and Arms on Rℒ. ; signed : **M. S.**

The portrait of Rudolf II. on the currency engraved by Sockh is copied from that of a medal by Valentin Maler.

BIBLIOGRAPHY. — *Katalog der K. K. Münz- und Medaillen-Stempel-Sammlung*, 1906.

SOCIÉTÉ HONGROISE DES AMIS DE LA MÉDAILLE. This Society exhibited several medals by the following Hungarian artists at the Brussels Salon de la Médaille, 1910 :

BECK Ö FÜLÖP : Petöfi, Hungarian poet ; — Mikes Kellmen, Hungarian writer.

L. BERAN : Körösi Csoma Sandor, Hungarian explorer.

R. FRANGES : Europa and the bull ; plaquette.

L. GÖRÖNTSER : " Ahalal ", Death ; plaquette.

JOS. REMIUYI : Women of Kalstaszeg ; plaquettes.

TELCS : Motherhood.

SOCKINC, I. C. (*Germ.*). Mint-master at Cologne, under Archbishop Maximilian Frederick, Count Königseck-Rothenfels, *circ.*, 1777. A Conventions Thaler of that date occurs with the initials **I. C. S.**, beside those of the Engraver Elias Gervais.

SOCOCLES (?) (*Greeck*). Gem-engraver's signature on a chalcedonyx intaglio, with bust of Medusa (20×16 mill.), formerly in Cardinal Ottoboni's collection at Rome, later in the Rondanini, and Carlisle cabinets, and now in the British Museum. The signature is ϹѠϹΟϹΛ and should be read Σῶσος λε... The Engraver's name may have been *Sosos*. The gem which is perfectly genuine was already known at the beginning of the eighteenth century, at which time it was published by Stephanoni. Pichler considered it as superior to the Medusa by Solon. *Vide* **SOSOCLES** *infra*.

BIBLIOGRAPHY. — Reinach, *Pierres gravées*, p. 181.

SOCRATES. Modern Signature on the following gems described by King, *Antique Gems*, p. 225 : — A comic actor ; onyx (Roger) ; — Fortuna Panthea ; black jasper (Borré) ; — Comic actor leaning on a crook ; cameo on oriental sardonyx of three strata (Roger).

SODEMANN, LUDWIG DANIEL (*Germ.*). Mint-master at Stralsund, 1763-1768. His initials **L. D. S.** occur on the currency issued by him.

SOEHRLING (*Germ.*). This signature occurs on a Portrait-medal of Martin Luther (a cliché).

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SOEL. *Vide* **SEEL**.

SOEST, HENRI VAN (*Flem.*). Mint-master at Namur, 1709; and again, in conjunction with François Blommaert, from 7. May 1714 to 7. December of that year.

SOHO MINT, BIRMINGHAM. Cf. Article on Matthew Boulton, I, 235; Heaton and Sons, II, 446; Watt and Co. *infra*.

SOLARO, LAZARRO DEL (*Ital.*). Medallist of the second and third quarters of the seventeenth century; pupil of Gaspare Mola.

SOLARI, GIAMBATTISTA (*Ital.*). A Genoese Medallist of the first half of the eighteenth century. A Portrait-medal of Columbus, dated 1837, bears this Engraver's signature (Avignone, *Medaglie dei Liguri e della Liguria*, Genova, 1872, p. 82, n° 136).

SOLARI, PHILIPPE (*French*). Sculptor of the second halt of the nineteenth century, born at Aix (Bouches-du-Rhône); pupil of Jouffroy. By him are the following medallic productions recorded by Chavignerie et Auvray: 1869. Portrait-medallion of a Gentleman; — 1875. Another; —1885. M. P. Solari;—1890. Mlle Laure Mansion; — M. Plautier; — 1894. Une Arlésienne, etc.

SOLDAMUS. *Vide* **SOLDANI** *infra*.

SOLDANI-BENZI, MASSIMILIANO (*Ital.*). Sculptor and Medallist, born at Florence in 1658, descended from a noble family (nobil fiorentino discendente per fil dirretto da Benzi da Figline e da Lucolena, famiglia nobilissima), but not however from the famous Florentine house of Soldani, which became extinct with the death of Mgr. Filippo Soldani, bishop of Fiesole, at about this time. Heiss mentions that Masters of the Florentine Zecca, of that name, were in office *circa* 1340-1390. (*Méd. Ren.*, IX, 266). He died at Montevarchi, near Florence, in 1740.

From his childhood Massimiliano manifested artistic taste, modelling figures in clay which he afterwards coloured. In his autobiography (Soldani's letter to Marmi, 18. Sept. 1718; MSS. Magliabecch., classe XVII, cod. II, inserto 53, Bibl. Nazionale, Florence) he states that he began to study drawing in 1678 under Baldassare Franceschini, but the first of his four medals of the naturalist Francesco Redi is dated 1677. An early attempt at an "Assumption of Mary" in bas-relief drew the attention of Giuseppe Anighi, and under the auspices of Cosmo III., Grand Duke of Tuscany, the youth was sent to Rome to complete his studies.

Soon after his arrival in Rome, he modelled Portrait-medals of his two teachers, the painter Ciro Ferri, and sculptor Ercole Ferrata. The latter introduced him to Queen Christina of Sweden, who

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Francesco Redi, a patrician of Arezzo, 1684.

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was so pleased with his work that she wrote to Cosmo III. requesting him to allow Soldani to undertake a series of medals for her. The Grand Duke gave his consent, and the sculptor was commissioned a series of Portrait-medals of the Queen, of a diameter of 63 mill., and two medals of her friend, Cardinal Azzolino. These medals will be found described below. During his residence in Rome, Soldani further modelled Portrait-medals of Cardinal Flavio Chigi, Francesco Redi, the poet Vincenzo Filicaia, and a medallion without reverse of Cardinal Rospigliosi. Queen Christina intended the artist to execute a series of over one hundred medals which were to form her " Histoire Métallique ". She had planned and chosen the subjets, but Cosmo III. recalled Soldani to Florence, whither he returned after a stay of four years in the Eternal City. About that time he produced a fine Bas-relief representing the " Decollation of St. John the Baptist ".

Soon after, Soldani was sent to Paris, and modelled there a large medallion of Louis XIV. (with ℞ legend: MUNDO SIC OTIA FECIT), Hercules resting after slaying the Lernean hydra. Ten months later, in 1686, we find him again in Florence where for the next fifty-four years of his life he was engaged in the execution of numerous medals, bas-reliefs, small figures in gold, silver and bronze, of exquisite workmanship. His last productions are the magnificent candelabras in bronze in the Church of the Annunciation at Florence, and the mausoleums of Marc Antonio Zondadari, and Manoel da Vilhena, grand masters of Malta, which he did in commission for Grand Duke Ferdinand.

Soldani's medals are generally of large size, and always cast. They are well executed and correctly drawn. The artist being essentially a sculptor, he was obliged to have recourse to an Engraver to cut dies for the struck medals. G. B. Guglielmada was Soldani's collaborator in connection with the medals of Queen Christina, many of which are unsigned; some however bear Guglielmada's signature, although the dies were made from Soldani's models. Baron de Bildt describes the following medals of the Swedish Queen by these artists : (*a*) ℞ NEC·SINIT·ESSE·FEROS. Female figure, personifying the Queen, leading four lions; in ex : **S. D. G.**; cast specimens are signed : **SOLDANVS**, or **M. SOLDANVS**, on obv. and **M. S. F.** on ℞.; struck pieces have **G. F.** on obv. in headdress; (*b*) POSSIS·NIHIL·VRBE.ROMA·VISERE·MAIVS. Roma Victrix seated to left (cast and struck specimens); — (*c*) HIC AMOR HAEC PATRIA EST. Dea Roma, similar to last (cast and struck specimens); — (*d*) Four varieties of portraits, illustrated on Pl. XIII of Baron de Bildt's work, occurring with reverses bearing the letters **G. D.** (*Gloria Deo*); — FORTIS·ET·FELIX. Lion in constellation of eleven stars, &c.; — NEC FALSO NEC ALIENO. Sun in splendour; — VICTORIA MAXIMA. Victory standing on

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globe; — NE MI BISOGNA NE MI BASTA. Globe. Some of these medals are cast and signed by Soldani; others are struck, and engraved by Guglielmada, and other artists.

By Soldani are also Portrait-medals of Cardinal Azzolino, with two reverse types, cast by Soldani, engraved by Guglielmada; a third, known only from struck pieces bearing the intials **P. B.** for Peter Paul Borner, appears to be from a model by Soldani.

Further works by Soldani are: Paolo Falconieri, 1679; — Dr John Inglis, of Lewisham, 1703; signed: **M. S.** (*Med. Ill.*, II. $\frac{259}{41}$); — Henry Newton, 1709 (*Med. Ill.*, II, $\frac{364}{299}$); — Dr Francesco Redi of Arezzo, 1677, 1684, 1684 (*illustrated*) and 1685 (signed variously: **M. SOLDANVS**; **M SOLD.**, or **S. M.**), etc.

Amongst Soldani's pupils, Antonio Selvi, Bartolomeo Vaggelli, and the two brothers Weber are the best known as Medallists.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — *Medallic Illustrations*, &c. — Baron de Bildt, *Les Médailles romaines de Christine de Suède*, Rome, 1908.

SOLDI-COLBERT, ÉMILE (*French*). Sculptor, Medallist and Author, a Dane by birth but naturalized a Frenchman, was born at Paris on 29. May 1846, and died in Rome in 1906, at the age of sixty. His real name was **SOLDYCK**. He was a pupil of Farochon, Lequesne, and Dumont. Grand Prix de Rome in medal-engraving, and a Member of the Société des gens de lettres; Knight of the Legion of Honour in 1878.

Special mention is due to his series of publications on the sacred language, primitive symbolic writing, etc.; he also translated Hans Andersen's fairy tales into French, and wrote books on etymology and archaeology in collaboration with his mother. By him are also: 'Recueil et Mémoires pour l'Histoire et l'Art', and 'La Sculpture égyptienne'. For some time he worked as a bookbinder, and for many years he has exhibited medallions, busts, engravings, etc., at the Salon.

Chavignerie et Auvray give the following list of medallic and glyptic works by this artist: 1869. Fortune and the Child (after La Fontaine's fable); — 1873. Gallia, bronze medallion in high relief; — Actaeon, onyx cameo; — Medal to the memory of the Victims of the Invasion; — Souvenir of Venice, in pietra dura; — 1876. Homage to Beethoven; — Allegorical Medal on the Reconstruction of Paris Buildings; — 1876. To the Victims of the Invasion; — Memorial medal of the 'Mobiles' of Seine-Inférieure; — Duchess Colonna de Castiglione; — M. L. O. M*** ; — Mlle Bernardina Gismondi, silver medal; — Henriette de Belfort, bronze medal; — Mlle Bergolt, etc.

M. Roger Marx illustrates in *Médailleurs contemporains*, pl. xxx, a very fine medal by him, representing Charity.

For his colleagues of the Société des gens de lettres Soldi modelled

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a Jeton de présence which serves also as a Prize medal for the Lauréats of the 'cité Rougemont'. This Plaquette representing on obv. 'Thought animating the Universe' is particularly fine. Other good productions are his Plaquette to commemorate the 50th Anniversary of the Invention of Photography, 1889, and that of the Association française des Étudiants de Paris, 1892.

"Soldi", says M. Babelon, "fut à ses débuts, en 1869, grand prix de Rome pour la gravure en médailles et sur pierres fines ; ses premiers travaux firent concevoir les plus belles espérances. Lui-même eut l'ambition, un moment, de faire renaître la gravure des gemmes, et son livre, "les Arts méconnus", renferme d'excellents chapitres sur la technique de cet art difficile. Malheureusement, dans les dernières années de sa carrière, Soldi voulut être à la fois érudit et artiste ; il s'égara dans les recherches d'archéologie pour lesquelles il n'avait qu'une insuffisante préparation ; la publication de gros livres, dans lesquels l'imagination touffue de l'artiste déborde au détriment de la science positive, l'absorba au point de lui faire négliger la pratique des arts pour lesquels il avait une réelle vocation. Ce fut dommage. Soldi était un tempérament d'artiste; la fougue, l'indépendance d'esprit, l'activité fébrile, le souci de l'originalité, le dédain du poncif et de la routine, voilà ce qui le caractérisait. Il meurt après avoir fanatiquement caressé de beaux rêves, et n'ayant réalisé qu'en partie les belles espérances que certaines de ses œuvres avaient fait naître." (*Les Salons de 1906*, Revue de l'Art, II, 61.)

Bibliography. — Chavignerie et Auvray, *op. cit.* — *Nouveau Larousse illustré.* — *Revue numismatique*, 1904.

SOLEY (*Amer.*). Engraver of the second and third quarters of the nineteenth century, only known to me from his medal, with bust of Washington, which is described in Marvin's *Masonic Medals*, p. 112, n° CCLXXII.

SOLINGHEM dit **PITRE, PIERRE VAN** (*French*). Forger and Die-engraver at the Mint of Vimy, 1655-56. He was appointed on 1. July 1655 to forge and engrave puncheons for the Liards in pure red copper. The King's commissary, Jean de Marceau, decided by order of 10. December 1655, that this Engraver should continue in office.

Bibliography. — Rondot, *op. cit.*, p. 302. — Ibid., *Graveurs de Lyon*, p. 79.

SOLLIER, PAUL LOUIS EUGÈNE (*French*). Contemporary Sculptor, born at Paris; pupil of M. Charles Cordier. By him are several Portrait-medallions, exhibited at the Salon from 1869 to 1889, in which latter year he had a portrait of Dr Claverie.

SOLON (*Greek*). Ancient Gem-engraver, a contemporary of Dioscorides, who probably flourished during the early part of the first

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century of our era under Augustus. He is only known by his works; some of the subjects he has treated are the same as those of Dioscorides.

Winckelmann, Stosch and others have ascribed various gems to him, and although some critics have since disputed the existence of this Engraver, modern writers have rehabilitated him.

The following 'ancient' gems bear this artist's signature : Diomedes carrying off the Palladium, 19 × 17 mill.; signed : ΣΟΛΩΝ ΕΠΟΙΕΙ. This gem is now lost; impressions were formerly in the Strozzi Cabinet at Rome ; a bad modern copy exists at St. Petersburg; another is in Berlin. The original was undoubtedly ancient (Furtwängler, *Jahrb.*, 1888, p. 308); — So-called Bust of Maecenas (formerly described as Solon, and now as Cicero); cornelian, 18 × 15 mill.; signed : ΣΟΛΩΝΟΣ. Apparently only known now by four modern replicas at Naples, Vienna, Ludovisi-Piombino Coll^{n} (*Jahrb.*, pl. XI, 17), and Riccardi-Poniatowski (*Stosch* 62). The ori-



Diomedes carrying off the Palladium.

ginal was in 1570 in the Fulvio Orsini collection; — Head of Medusa; chalcedony, 29 × 25 mill. (in the British Museum); signed : ΣΟΛΩΝΟΣ. This gem was found in Rome at the beginning of the eighteenth century, on the Caelius, near San Giovanni e Paolo. The signature may have been added by the dealer Sabbatini, who sold it to Leo Strozzi. It passed from the Blacas Collection to



Head of Medusa.

the British Museum. The Strozzi Medusa was copied several times; already in 1729 the Costanzi reproduced it for Cardinal Polignac. It is known that in 1730 Strozzi replaced several originals in his

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collection by reproductions, and it is possible therefore that the Blacas-British Museum gem is one of the latter. Mme Preissler executed a good copy, in a smaller size; also Jouffroy, on an amethyst; and Giovanni Pichler, another, which is of considerable merit. — Cupid standing; cornelian, 12 × 9 mill.; signed : COΛΩNOC. A suspicious gem, condemned by Furtwängler; — Bust of Bacchante; signed COΛΩN. The original is lost, and only known from a paste in the Berlin Museum. M. Babelon considers the type a copy of a Greek statue of the Vth century B. C. Furtwängler admits the authenticity of the original.

The fictitious signature of Solon occurs on the following modern gems: Emperor leaning on his shield (Raspe); — Head of Faun; chalcedony; — Laureated head of Hercules, front face (Stosch); — Veiled bust of Livia as Ceres; sard (Gori); — Victory Apteros sacrificing a bull; sard fragment (Stosch).

Amongst Poniatowski's gems, signed Solon, Prendeville's Catalogue describes : Apollo killing the serpent Python; oriental cornelian; — Diana, as Hecate, killing a Titan; oriental cornelian; — Echidna stealing the horses of Hercules; oriental cornelian; — Echidna receiving a bow from Hercules; oriental sardonyx; — Hercules extracting the arrow from the centaur Chiron; cornelian; — The Souls of the Guilty drinking the blood of the victim offered by Hercules; oriental cornelian; — Hercules and Omphale; oriental cornelian; — The punishment of Marsyas; oriental sardonyx; — The punishment of Phlegyas; oriental cornelian; — Minerva putting the bridle on Pegasus; amethyst; — Jupiter, Juno, and Vulcan; cornelian; — Menelaus defending the body of Patroclus; cornelian; — Hector engaging to reward the spy Dolon; cornelian; — Ulysses extracting the arrow from the foot of Diomedes; sardonyx; — Æolus, at the solicitation of Juno, letting loose the winds, to destroy the fleet of Aeneas; cornelian; — Venus laying down Ascanius when asleep; cornelian; — Laocoön hurling a spear at the wooden horse of Troy; cornelian; —Æneas meeting Andromache at the cenotaph of Hector; cornelian; — Venus entreating Neptune to favour the voyage of Aeneas after leaving Sicily; sardonyx; — Mezentius bathing his wound in the Tiber; cornelian.

Raspe describes other works signed Solon : Term of Pan and Faun; COVVNOC; — Cupid Pacific; COΛΩNOC; — Mars; COΛΩNOC; —Victory on her knees about to strike a bull with her knife; COMΩ; — Head of Medusa; ΣOΛΩNOC (several varieties, in various stones); — Diomedes carrying off the Palladium; COΛΩNOC; — Another; COΛΩN ЄПOIЄI; — Head of Maecenas (Cicero); ΣOΛΩNOΣ; another, with COVƱNOC; and a further specimen, COΛΩNOC.

. Bibliography. — Furtwängler, *Antike Gemmen*, 1903. — Ibid., *Jahrbuch*, &c. 1888. — Ibid., *Beschreibung der geschnittenen Steine im Antiquarium*. Berlin, 1896.

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— Ibid., *Gemmen mit Künstlerinschriften*, 1889. — Brunn, *op. cit.* — Mariette, *op. cit.* — Stephani, *Angebliche Steinschneider.* — *Pierres de Stosch.* — Köhler, *op. cit.* — King, *Antique gems*, 1860. — Murray, *British Museum Gems.* — Babelon *op. cit.* — S. Reinach, *Pierres gravées*, 1895. — Prendeville, *The Poniatowski Gems.* — Raspe, *Tassie Gems.* — King, *Handbook*, &c. — Renton, *op. cit.*

SOLTYCK, MICHAEL (*Pol.*). Medallist of the eighteenth century, by whom is a fine series of Portrait-medals of Polish celebrities; size: 55 mill. I have one before me of John Zamoyski, Chancellor of the Kingdom, 1598.

SOMMERVAILLE (*Brit.*). The signature **SOMMERVAILLE FEC.** occurs on a portrait ($\frac{7}{8}$ in.), taken from a gem, of Benjamin Bell, surgeon, in the enamelled paste of the Tassies, enclosed in a raised octagonal border, and inscribed on the field behind the head.

SOMERWIL, P. (*Dutch*). Contemporary Editor of medals of Leyden, by whom are Prize medals, etc. amongst which I have seen: Foundation of the Students' Association "Minerva" at Leyden, 1877; — Foundation of the Society of students 'Phoenix' at Delft, 1879, etc.

SONDO, JEAN DE (also **DE SONDE** or **DU SONDO**) (*French*). Goldsmith of Bayonne (..1539-1542), worked as Engraver at the Mint of Bordeaux.

SONN (**SOHN, SCHON**), **BASILIUS VON** (*Germ.*). Forge-master at the Prague Mint (*Wiener Num. Zeits.*, Bd. 27, p. 195); Mint-master at Reichenstein, 1608-1612, and Oels from 1612 to 1614; died 1628.

His son, of the same name, was Mint-master at Blottnitz near Reichenstein, where he died in 1668.

SONNEMAENS, MATTHAEUS (*Dutch*). Mint-master at Dordrecht. 1679-1714.

SONNENSCHEIN, TOBIAS (*Germ.*). Mint-master to Count Albrecht v. Waldstein at Jicin, *circ.* 1630. His privy-mark is a sun in splendour. He contracted to work the Mint at Brünn, 1635-1637.

SONS, GASTON (*French*). Contemporary Sculptor and Medallist, born at Paris; pupil of M. Hiolle. He exhibited Portrait-medallions in bronze of M. Verdier, and of M. Godard, at the Salon of 1889 and 1890.

SONSBEECK, RUDOLF VAN (*Dutch*). Mint-master at Kampen, 1659-1668; privy-mark: a sun.

SORANZO, MARCO (*Ital.*). Mint-master at Venice, 1765-1766.

SORANZO, MARIO AURELIO (*Ital.*). Mint-master at Venice, 1659.

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SORANZO, ZACCARIA (*Ital.*). Mint-master at Cattaro, 1612-1614.

SORBERGER, JOHANN GEORG (*Germ.*). Medallist of the latter part of the seventeenth century, a native of Gotha; died in 1703. He was in the service of the Ducal family, for whom he executed several medals. Later he became Mint-master at Meiningen.

Among his medallic works I may mention: Medal on the firmness of Charles II, 1683 (?) (*Med. Ill.*, I, $\frac{595}{270}$); — Namur retaken, 1695 (*Med. Ill.*, II, $\frac{130}{380}$); — Medal of the National Association, with bust of William III, 1696 (*Med. Ill.*, II, $\frac{155}{420}$); — Portrait-medal of Frederick I, of Saxe-Gotha, undated (*Tenz.* 68, 1); — Posthumous Marriage medal of Frederick I (*T.*, 65, II); Memorial medal of the same Duke (*T.*, 67, III), etc.

Christian Wermuth appears to have imitated some of Sorberger's medals.

Bibliography. — B. Pick, *Die Schaumünzen Friedrichs I. von Sachsen-Gotha und Altenburg*, 1904. — *Med. Illustr.*

SORNET, EDMONDE JEAN LOUIS (*Fench*). Sculptor, born at Paris, 18. January 1802, died in 1876; was a pupil of Bosio, and entered the École des Beaux Arts in 1821; was awarded a medal of the third class in 1839. He is said to have contributed to Durand's Medallic Series of celebrated Men.

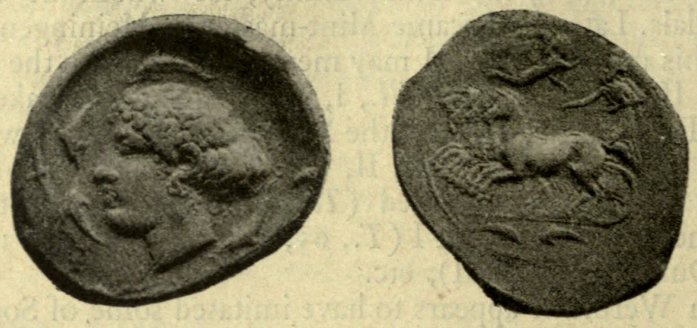
SOSION $\left(\begin{matrix}\Sigma\Omega\Sigma\mathrm{I}\\ \Omega\mathrm{N}\end{matrix}\right)$ (*Sicil.*). The two earliest Syracusan Coin-engravers whose signatures occur on coin-dies appear to be Eumenes and Sosion. Holm (III, p. 608) shows that **ΣΩΣΙΩΝ** probably flourished towards the middle of the fifth century B.C. A contemporary, if not a pupil of Eumenes, his types bear a strong analogy to those of the latter engraver, although they exhibit a varying finer execution.

"Das Haar ist bereits nach der sicilischen Mode der Mitte des 5. Jahrhunderts vom Scheitel nach allen Seiten heruntergekämmt und hinten wieder in die Höhe genommen, und dort vermittelst einer Unterlage in zwei Absätzen nach oben gelegt. Vorne sind die Haare gewellt und ebenfalls um eine Unterlage oder eine Binde gewickelt, nach oben gelegt. Der Haarwulst hinten ist entweder frei zu sehen, oder durch ein breites Band, eine sogenannte Sphendone, bedeckt. In diesen beiden Arten der Behandlung des Haarwulstes liegt der Ursprung der Verschiedenheit der Köpfe der Dekadrachmen des Euainetos und des Kimon. Der Kopf des Sosion entspricht vollkommen denen des Eumenes mit hinten freiem Haar." (Holm, *Geschichte Siciliens in Alterthum*, III, p. 600).

Æ. Tetradrachm (*Circ.* B.C. 440). Obv. **ΣΥΡΑΚΟ ΣΙΟΝ**. Head of Arethusa to left, wearing earring and necklace to which is

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suspended an ornament in form of a ram's head; on the ampyx, across front of head, ΣΟΣΙ / ΩΝ; around, four dolphins.



Syracusan Tetradrachm, by Sosion.

Rℒ. Quadriga to left, driven by charioteer, holding goad in right hand, reins in both; horses galloping in step; above, Nike flying to right, carrying an untied wreath, and about to crown charioteer; in ex. : two dolphins meeting : border of dots.

Weight of British Museum specimen : 266.8 grs.

B. M. Cat., *Sicily*, p. 167, n° 154. — Weil, *Künstler-inschriften*, pl. II, 4. — A. von Sallet, *Zeits. für Num.*, t. II, n° 1. — Head, *Coins of Syracuse*, p. 19. — Evans, *Syracusan Medallions*, p. 188, note 35.

The Reverse of this coin is possibly by Eumenes.

The British Museum specimen reads only Σ.... / ΩΝ, but that in the Berlin Cabinet bears the full signature ΣΩΣΙΩΝ̄.

Slight varieties in the headdress are known. Some of these, although unsigned, may be by *Sosion* (cf. Evans Sale, 1898, pl. IV, n° 92).

Bibliography. — L. Forrer, *op. cit.*

SOSOCLES. The authentic signature CϢCOCΛ (which was transcribed CϢCOKΛE by Picart) should be read Σῶσος λε... (*Vide* **SOSOS** *infra*). The inscription ΣΩCIKΛH which occurs on modern gems, and has been used by unscrupulous engravers or dealers of the eighteenth century, is possibly copied from that found on the statue of an Amazon in the Capitol Museum.

SOSOS (*Greek*). Signature of a Gem-engraver, who is supposed to have flourished in the period following that of Praxiteles. It occurs on a Medusa head, in chalcedony, formerly in Cardinal Ottoboni's collection at Rome, and later in possession of Rondanini, then

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Carlisle, and now in the British Museum. This gem was known from the beginning of the xvii[th] century, when it was published by Stephanoni. It is perfectly genuine, as well as the signature CΩCOΛ which should read Σῶσος λε... Pichler considered it superior to Solon's Medusa.



Prof. Furtwängler remarks :

CϢCOCΛ

" Die Inschrift des Künstlers befindet sich da wo es der freie Raum der Grundfäche verstattete, wiederum horizontal, mit kleinen im Abdrucke rechtsläufigen Buchstaben geschrieben C ϢCOCΛ (beistehend vergrössert). Auch die Schrift stimmt mit derjenigen der vorigen Steine überein ; die Kugeln fehlen oder sind kaum bemerklich. Die länger gezogene erste Hasta des letzten Buchstabens errinnert an die Agathopus-Inschrift. Das Sigma ist auffallend gleich dem des Onesas. An der Aechtheit kann nicht der geringste Zweifel sein ; die Schrift ist von derjenigen der Fälschungen des 16. und 17. Jahrhunderts völlig verschieden. Die Bedenken Köhler's sind nichtig und beruhen auf falscher Deutung der Inschrift, die Brunn zuerstrichtig erklärt hat, indem er bemerkte, man müsse von dem letzten Zeichen absehen, wo sich dann der völlig correcte Name Σῶσος ergäbe. Köhler las Σωσσκλ, indem er annahm, der Schreiber hätte statt griechischem κ lateinisches C gesetzt ; er stand damit unter dem Einflusse der von ihm selbst als falsch erkannten Lesung des Stosch, der CΩCOKΛЄ als auf dem Steine stehend gab. Die Vorgänger von Stosch, Canini und Maffei hatten ganz richtig gelesen was da steht, aber es unerklärt gelassen, was Köhler auch in seiner Annahme der Fälschung hätte zweifelhaft machen müssen. — Was aber das Schliefszeichen der Inschrift bedeutet, vermag ich nicht zu sagen. Vielleicht ist der Rand des Steines abgeschliffen und es folgte ursprünglich noch mehr. " (Furtwängler, *Jahrb.*, 1888, p. 214.

There is a copy of that gem by Natter, for Hemsterhuis : in the Hague Collection.

The inscription CΩCOKΛ on a sardonyx bust of Junius Brutus proves to be a forgery.

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SOSTHENES. Visconti proposed the signature Sosthenes as the correct reading of the inscription on the Medusa head, ascribed to Sosos. Köhler condemned the gem as "a stone never employed by the ancients; its origin too is betrayed by its uncommon harshness and the want of taste in the rendering of the hair; the blunders in the name could not have been made in ancient times." (King, *Handbook*, p. 270.)

SOSTRATUS (*Greek*), Gem-engraver of the hellenistic period.

The inscription CΩCTPATOY occurs on various gems, which are not all antique. Perhaps one of the best is an intaglio, depicting "Nike sacrificing a bull" (*illustrated*), formerly in the Carlisle collection. A replica, of exquisite and microscopic workmanship, on



Nike sacrificing a bull.

a golden sard, from the Morrison sale was sold by Messrs. Rollin and Feuardent in Paris (May 1905, lot 93). Pichler judged it a work of the sixteenth, and Stephani of the eighteenth century. Furtwängler considered it an eighteenth century production.

Similarly signed is a fragment of a cameo in agate, representing 'Cupid taming two lionesses' (Cardinal Ottoboni, Lord Carlisle, and now Brit. Mus.). The antiquity of the gem is beyond question, but the name is probably an addition.

Another cameo in agate, representing Meleager and Atalanta, bears the signature CΩTPATOY (*sic*). This gem is in the British Museum collection from the Ottoboni and Carlisle collections. The two heads have been restored, which points to the authenticity of the cameo, but the inscription is probably modern.

King and Babelon mention as a work by Sostratos a cameo, in the Naples Museum, signed CΩCTPATOY, showing a winged female figure (Eos or Nike) in a biga galloping. This cameo once belonged to Lorenzo di' Medici, who had his name engraved on it: LAVR MED. King mentions: "The work allowed antique by Köhler and Stephani, but the inscription pronounced an addition in the taste of the eighteenth century, being scratched in with small

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fine lines with dots at the ends; and placed over the horses because the proper place for them was already occupied by the name of Lorenzo. It is hard to see how such an addition could have been made, inasmuch as the cameo came into the Farnese Coll. through Margaretta, widow of Alessandro de' Medici, and never subsequently passed through a dealer's hands; hence Stephani's theory cannot be admitted without further proof. " Furtwängler considers the inscription as genuine.

None of the other gems, bearing the inscription ΣΩCTPATOY, are antique. The best known are : Bellerophon watering Pegasos, sard (Raspe). A copy from the bas-relief of the Villa Spada; — Nereid riding upon a sea-serpent. Stephani styles the work insignificant, and King adds that the inscription is evidently from a modern hand; — Nereid on a hippocamp; cameo quoted by Winckelmann; — Venus Anadyomene; " a cameo sold by Casanova for 300 l. to a Dr Matti, " says King ". As he had received it from his brother the painter, it was most likely done from a design of his, and the buyer what his name imports, i. e. a madman; — Seated Faun holding fast a Bacchante, OCTPAT above, quoted by Panofka, is altogether modern. Furtwängler however thinks the gem may be old.

" Stephani states that the Devonshire Victory (the gem reproduced above) was the starting-point, whence the forgers commenced with the employment of this name. This gem was in existence before 1723, though not published by Natter until 1754. Stephani thinks its style agrees with that of Natter's earliest works. Brunn however believes it taken from the Farnese gem " (King, *Handbook*, &c., p. 271).

There is still a good deal of divergence in the opinions of critics as to the authenticity of certain gems which figured in prominent eigteenth century collections, and it is in some cases almost impossible to decide.

Bibliography. — King, *op. cit.* — Babelon, *op. cit.* — Raspe, *Tassie Gems.* — Reinach, *op. cit.* — Brunn, *op. cit.* — Furtwängler, *Jahrbuch*, 1889, p. 63. — Koehler, t. III, p. 177. — Letronne, *Annali dell' Instit.*, 1845, p. 271. — *Journal des Savants*, 1845, p. 737. — Murray, *Archäol. Anzeiger*, 1891, p. 134. — *Pierres de Stosch*, p. 185, n° 1087.

SOTNOWSKI VON ZAWORIC, PAUL SKRETA (*Bohem.*) Mint-master at Prague, 1610; privy-mark, a double lily in shield. He was deposed on 1. May 1612 for malversation.

Bibliography. — E. Fiala, *op. cit.* — C. Oesterreicher, *Regesten aus Newald*, &c.

SOTO (*Span.*). This signature occurs on the obv. of a Proclamation medal of Ferdinand VII, 1808, for Tarma (*Ramon Cat.*, n° 13337).

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SOTRATOS. A fictitious signature (CΩTPATOY) on a gem : Bellerophon watering Pegasos, described by Raspe, n° 952. A replica has the still further corrupted signature **STIAOU.**

SOTYETAS. A fictitious signature on a cameo, in amethyst, with head of Britannicus (*Raspe*, n° 11359).

SOUBIRAN (I) (*French*). . 1668-1672. Engraver, appointed Die-cutter at the Mint of Bayonne, 29 December 1672.

SOUBIRAN (II). (*French*). . 1680-† before 1692. Engraver at the Paris Medal Mint. The only work by this Engraver, of which Guiffrey had a record is a medal symbolizing the League of Augsburg (1688). *Rev. num.*, 1891, p. 347.

SOUBIRAN, JACQUES (*French*). . . 1660-1685. Engraver of Bearnese coins, at the Mints of Pau and Morlaas.

BIBLIOGRAPHY. — Blanchet, *Graveurs en Béarn.* — Rondot, *op. cit.*

SOUFFLOT FILS ET H. ROBERT (*French*). Editors of medals, whose signatures I have noted on a medal of Dr Grégoire Pacheco of Sucre, Bolivia.

SOULA, PAUL (*French*). Contemporary Sculptor, born at Toulouse; a pupil of Falguière. At the Salon of 1893 he exhibited a Portrait-medallion in terra cotta.

SOUSA (or **SOUZA**), **ANTONIO NUNES DE** (*Port.*). Born in 1760, died 16. April 1787; was apprenticed Engraver at the Mint of Lisbon, and obtained an official appointment on 29. April 1779.

SOUSA E SILVA, CYPRIANO THOMAS PAES DE (*Port.*). A pupil of Antonio Mongin, appointed Engraver at the Lisbon Mint in 1744, but abandoned the art of die-sinking on being made Chief-assayer to the Mint.

SOUTON (*French*). Director of the Mint at Pau, *circ.* 1750-1779; privy-mark, a hand of justice under the shield. The coins which bear the mint-mark, a cow, were engraved by Duvivier, whose privy-mark is a sheaf beside the date.

SOZZINI (or **SOSINI**), **GIOVANNI BATTISTA** (*Ital.*). Goldsmith, Modeller in wax, Die-cutter and Engraver in crystal and precious stones, who flourished during the first half of the sixteenth century. He is mentioned by Bolzenthal (p. 116) as having prepared dies for coins and medals.

S. P. *Vide* **SILVESTRO PESCI.** Mint-master at Parma, 1658-1660.

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S. P. *Vide* **SAMUEL PFAHLER**. Mint-master at Oels, 1673-1678; Johann Neidhart was Die-engraver. He issued Ducats, Double Thaler, Thalers, XV, VI and III Kreutzer and Gröschel &c. of Duke Sylvius Friedrich, 1674-1678.

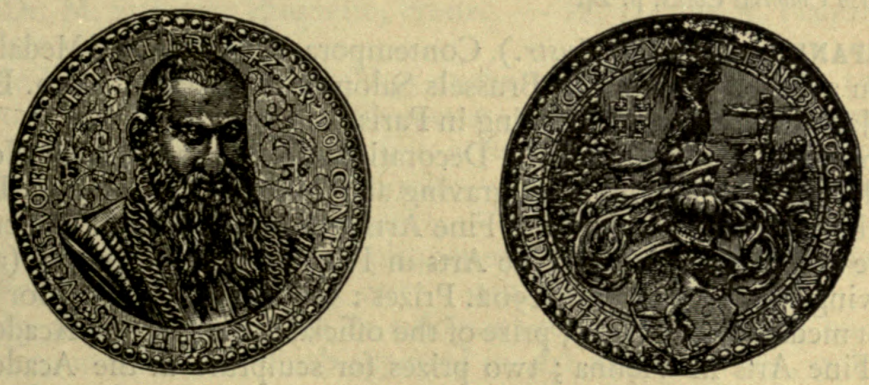
S. P. (*Germ.*). Erman only knew of one medal bearing this monogram, that of the Nuremberg Seal-engraver Arnold Lanng of 1555 (*illustrated*).

Another medal, similarly signed **S. P.**, an original lead with bust



Arnold Lanng.

of Hans Fuchs von Bimbach (*illustrated*), dated 1556, was sold in Nuremberg, 1894.



Hans Fuchs von Bimbach, 1556.

SPAGNOLI, JACOPO (*Ital.*). Papal Mint-master at Ferrara, 1654-1656. The initials **I. S**, or monogram ⅋ occur on currency of Innocent X, issued at that mint (*Vide* Cinagli, *Monete de' Papi*, pp. 232, 234, 239, 240, 241, etc.).

SPALLETTA (*Ital.*). Contemporary Die-sinker, residing at Rome,

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by whom I have seen medals commemorating the Visit of William II. to Rome in 1888, of varied types.

SPALTENKEIL, HANS (*Austr.*). Die-sinker at Kremnitz, *circ.* 1558, appointed Engraver at the Mint there, 15. December 1562; in 1564 he was in receipt of a yearly salary of 104 fl. with 1 fl. weekly for his keep. Abraham Ayszkher succeeded him on 25. April 1575. He died some time before 1599.

SPANGENBERG, CHRISTIAN PHILIPP (*Germ.*). Mint-warden at Clausthal in 1716, Master in 1725, and Director from 1729 to 1751, in which year he was deposed. His initials occur on Brunswick and Lüneburg currency of George II. and III. of Great Britain.

The compilers of *Medallic Illustrations* call Spangenberg a Medallist, but I do not know whether he actually engraved dies. If so the Memorial Thaler, $\frac{1}{2}$, $\frac{1}{4}$ and $\frac{1}{8}$ Thaler struck on the death of George I. 1727, bearing his initials **C. P. S.**, would be his work, Memorial currency issued on the decease of Duke Augustus William, 1731, shows on obv. an S, which also stands for Spangenberg.

Spangenberg was acting as Mint-master at Friedberg in 1747 (E. Lejeune, *Die Münzen der reichsunmittelbaren Burg Friedberg i. d. Wetterau*).

Several references to Spangenberg's activity as Director of the Clausthal mint occur in Frhr. v. Schrötter, *Die hannöverschen Goldgulden*, 1748-1756, Zeits. für Numismatik, 1904, p. 167.

BIBLIOGRAPHY. — S. G. Heyse, *Beitr. z. Kentniss des Harzes*, 1874. — Atkins, *British Colonial Coins*, p. 24.

SPANIEL, OTAKAR (*Austr.*). Contemporary Sculptor and Medallist, won a Silver medal at the Brussels Salon de la Médaille, 1910. Born at Jaromer, Bohemia, residing in Paris.

Studied at the School for Decorative Art at Gablonz, in North Bohemia; the School of Engraving and Medals (Professor J. Tautenhayn) at the Academy of Fine Arts in Vienna; School of Sculpture at the Academy of Fine Arts in Prague. First exhibition (after leaving the Academy) in 1902. Prizes: Gundel prize; prize for the best medallion engraved; prize of the official schools at the Academy of Fine Arts in Vienna; two prizes for sculpture at the Academy of Fine Arts in Prague; prize L. Schmidt from the Academy for the Sciences and Fine Arts of Bohemia (1907).

Most important works: Plaquette of M. Jules Janssen, astronomer, director of the Observatoire de Meudon; — Medallion of the Governor of Bohemia; — Plaquette of M. E. Denis, Professor at the Sorbonne; — Plaquette of M. K. Fenfer, astronomer.

At the New York International Medallic Exhibition which was held in March 1910, he exhibited the following works: —

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Portrait of Jules Janssen, astronomer (small plaquette).
Portrait of M. Milan Stefanik.
Médaille Prince Lobkowicz. Obverse and reverse.
Médaille de l'Exposition. Obverse and reverse.
Portrait de Jules Janssen (large model).
Portrait de Mme Janssen (large model).
Jeune femme au bain.
Couturière.

At the Salon International de la Médaille contemporaine, Brussels, 1910, he made the following further exhibits : —

Frame I : 1. Portrait du professeur K.-X. Wenger, 1907. Plaquette uniface coulée, bronze. — 2. Esquisse pour ce portrait. Plaquette uniface coulée, bronze. — 3. Portrait du Dr. M. Stefanik, 1905. Plaquette, bronze argenté.

Frame II : 4. Toilette. Plaquette uniface coulée, bronze. — 5. Auprès de la cheminée. Plaquette uniface coulée, bronze. — 6. Devant le miroir. Plaquette uniface coulée, bronze. — 7. Après le bain. Plaquette uniface coulée, bronze.

Frame III : 8. Sauteur. Plaquette uniface coulée bronze. — 9. Joueurs au foot-ball. Plaquette uniface coulée, bronze. — 10. Au bain. Plaquette uniface coulée, bronze.

Frame IV : 11. Portrait de M. J. Janssen, membre de l'Institut. Grande plaquette uniface coulée. — 12. Portrait de dame. Grande plaquette, bronze.

Frame V : 13. Lobkowicz, 1905. Droit et revers. Médaille, bronze. — 14. Médaille de Brunn. Droit et revers. Bronze. — 15. Le Dr. M. Stefanik. Plaquette, bronze. — 16. J. Janssen. Plaquette, bronze.

He has also been an exhibitor at the annual Paris Salon : 1905. Two frames of Medals and Plaquettes; — 1906. Seven Plaquettes : Etude de femme ; — Jeune fille à sa toilette ; — Baigneuse ; — Dans le bain ; — Devant le miroir; — Two Portraits; — Portrait-plaquette of M. Simon, painter ; — 1907. A la cheminée, bronze plaquette ; — 1908. Portrait-plaquettes of M. & Mme Jules Janssen ; — Frame of 5 Plaquettes (3 cast; 2 struck), etc.

His name is mentioned in eulogious terms in an article on the modern medallic art which appeared in *Art décoratif*, 1906, p. 172.

SPENCE, J. (*Brit.*). Issuer of eighteenth century tokens of Newcastle. He described himself on the tokens as 'Slop-Seller'. There are Halfpennies and Farthings, some are mules with issues of Thos. Spence of London. The engraver's name of **JAMES** occurs on some varieties (Atkins, *Tokens of the eighteenth Century*, p. 159-161).

SPENCE, THOMAS (*Brit.*). Issuer of eighteenth century tokens for Middlesex, *circ.* 1795-1796. Atkins describes over one-hundred-and-

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fifty varieties, most of which were engraved by James and Jacobs. They are chiefly political.

Spence styled himself on the tokens 'Dealer in coins, London', and also 'Bookseller, Dealer in Prints and Coins'. He resided at No 8 Little Turnstile, Holborn.

The principal types of Halfpenny Tokens are : Bust of Spence on obv. (*Atk.* 511-548); Ass (*Atk.* 549-556); Blue Coat Boy (*Atk.* 557); Bridewell Bay (*Atk.* 558); British Liberty (*Atk.* 559-573); Coining Press (*Atk.* 574-577); Deserted Village (*Atk.* 578-583); Dog (*Atk.* 584-589); Freeborn Englishman (*Atk.* 590); English Slavery (*Atk.* 591-593); Bust of Fox (*Atk.* 594-604); French Liberty (*Atk.* 605-606); Bust of Lord George Gordon (*Atk.* 607-614); Marine Society Boy (*Atk.* 614-616); Bust of D. Mendoza (*Atk.* 617-618); Odd Fellows (*Atk.* 619-633); Beginning of Oppression (*Atk.* 634-638); End of Oppression (*Atk.* 639-647); Pandora's Breeches (*Atk.* 648-652); Pig (*Atk.* 653-660); Before the Revolution (*Atk.* 661-668); After the Revolution (*Atk.* 669); True-hearted Sailor (*Atk.* 670-671); Shepherd (*Atk.* 672-673); Snail (*Atk.* 674); Spaniard (*Atk.* 675); Bust of Thelwall (*Atk.* 676-684); Bust of Tooke (*Atk.* 685-694); Tree of Liberty (*Atk.* 695-708); Turk (*Atk.* 709); Turnstile (*Atk.* 710-711); United Token (*Atk.* 717-719).

Farthing Tokens : Bust of Spence (*Atk.* 776-781); Adam and Eve (*Atk.* 782-788); Bull (*Atk.* 789-791); Britannia (*Atk.* 792-795); Cat (*Atk.* 796-797); Even Fellows (*Atk.* 798); Odd Fellows (*Atk.* 799-802); Padlock (*Atk.* 803-805); Pandora's Breeches (*Atk.* 806-808); Pig (*Atk.* 809-810); Slave (*Atk.* 811-813); Three Thomases (*Atk.* 814-816); Miscellaneous (*Atk.* 817-823).

Other varieties (*mules*) of Halfpenny and Farthing Tokens are described by Atkins under different counties, *q. v.*

SPENCE, WILLIAM (*Brit.*). Mint-warden at Edinburgh, 1690-1699.

SPENCER, WILLIAM W. (*Amer.*). Die-sinker and Engraver, recently deceased (1911), was in business in Cincinatti. He was born in Cork, Ireland, on December 30, 1839, and came to Cincinnatti in 1849. After working in other lines he took a position with John Stanton in 1857 to learn the die-sinking and engraving business, and continued to work for him until Mr. Stanton went out of business in 1866, when he (Stanton) sold it out to Janus Murdoch Jr, and William W. Spencer, who succeeded him under the name of Murdoch and Spencer. This firm continued for about five years, when they dissolved partnership, each one continuing in the same line of business. Mr. Spencer was with Mr. Stanton during the 'war token' period of 1861-4, during which time he assisted in

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putting forth the innumerable examples of these little reminders of the "late unpleasantness". It is well known to collectors how frequently the mint-mark of "Murdoch and Spencer" is found on issues of all kinds during 1864, and continued until stopped by the United States government in 1867 (reproduced from '*The Numismatist*', July 1911, p. 138).

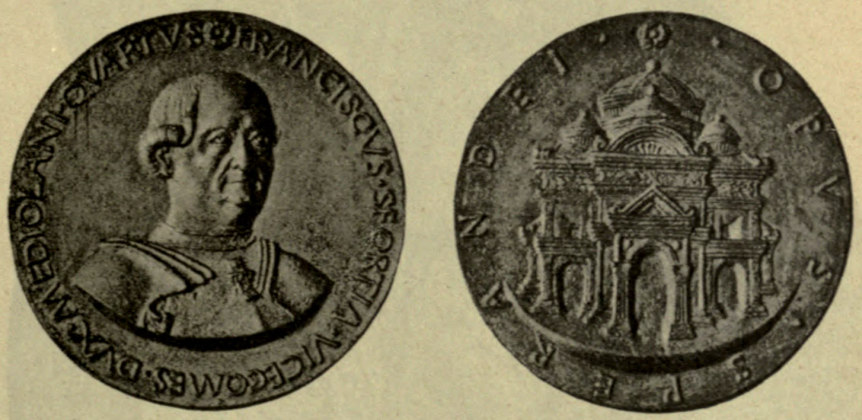
SPENCER, LORD CHARLES (*Brit.*). Master of the Royal Mint, London, *anni* 45-46 of George III.

SPENS, CHARLES (I) (*French*). 1713-1730. Engraver at the Mint of Amiens from 1713 to 1720, and at Rheims in 1730.

SPENS, CHARLES (II) (*French*). . . . 1739-1749. Mint-engraver at Amiens.

SPERADEUS *Vide* **SPERANDIO** *infra*.

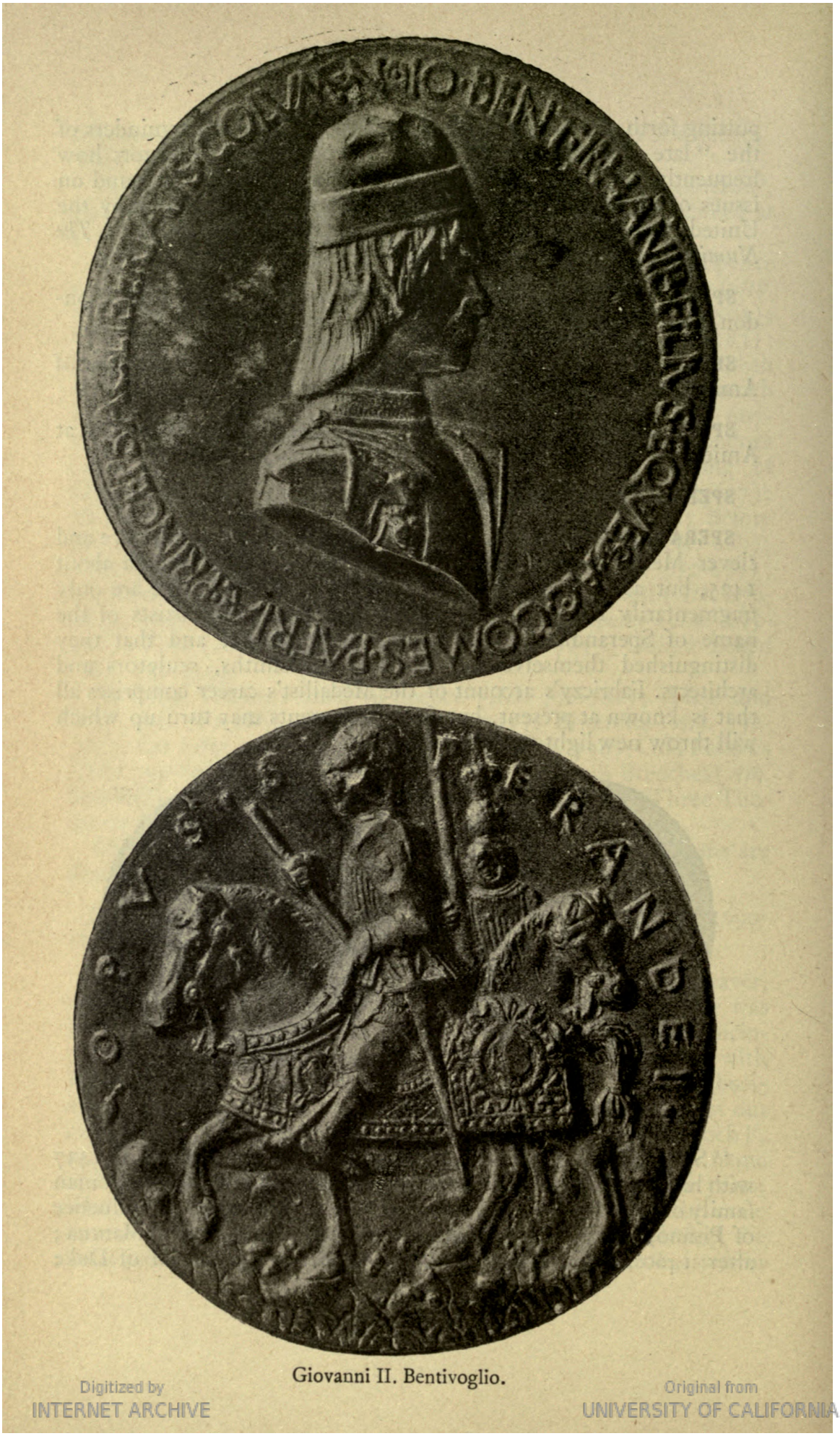
SPERANDIO OF MANTUA (*Ital.*) One of the most productive and clever Medallists of the Quattrocento, was born at Mantua about 1425, but as says Fabriczy, "the circumstances of his life are only fragmentarily known." Heiss states that there were artists of the name of Sperandio both at Mantua and Ferrara, and that they distinguished themselves as painters, goldsmiths, sculptors and architects. Fabriczy's account of the Medallist's career comprises all that is known at present, but fresh documents may turn up which will throw new light on the subject.



Francesco Sforza, Duke of Milan.
(reduced).

"Sperandio", says Fabriczy, "removed from Mantua in 1437 with his father the goldsmith Bartolomeo — a member of the Roman family of the Savelli — to Ferrara, where he fell under the influence of Pisano, Pasti, and Marescotti. About 1450 he appears at Mantua; after 1460 at Milan, where he produced his first medal of Duke

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Giovanni II. Bentivoglio.

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Francesco Sforza, a somewhat dry, spiritless work, the reverse of which is a direct copy of the Malatesta temple on one of Pasti's medals. From 1463 to 1477 he dwelt at Ferrara, employed by the Este more as a sculptor than a medallist; only three of the twenty medals which he produced there being dedicated to the reigning family. Among the rest we may mention as conspicuous that of Jacopo Trotti, minister and envoy of Ercole I. (the reverse offers an appalling example of Sperandio's tasteless allegories); further, that of the ducal orator Antonio Sarzanella, with a reverse which is but little better (Prudence seated on a throne formed of two

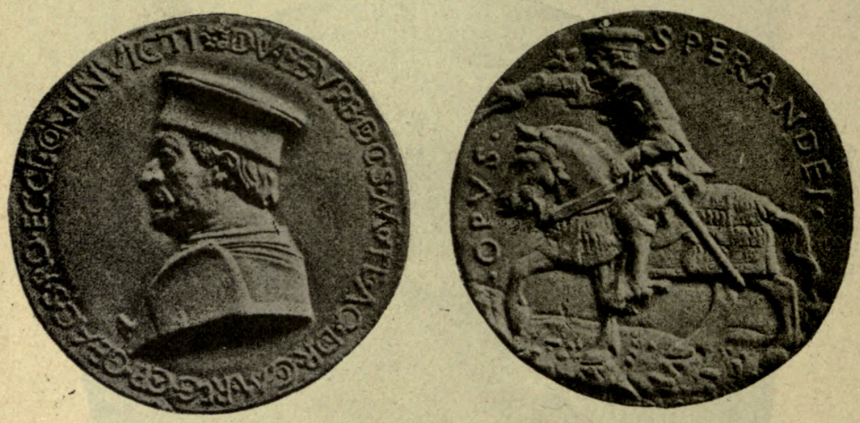


Carlo Quirini.

dogs); and especially that of Niccolo da Correggio (1450-1508.) The last was the son-in-law of Bartolomeo Colleoni, a no less celebrated military hero; he was, moreover, one of the earliest dramatic poets of Italy, and so accomplished a courtier that the highly cultured Marchioness Isabella Gonzaga was able to describe him as "più atilato et de rime et cortesie erudito cavagliere et barone che si retrovasse in Italia". Here for once the reverse shows a pleasing realism, and is a skilful circular composition; and its interpretation as an illustration of the biblical inscription round it (Ps. LXXXV, 13) is unconstrained.

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"After a passing sojourn at Faenza we find Sperandio in 1478 at Bologna, which he did not leave again until 1495. Here he produced important works of sculpture (the Tomb of Alexander V., busts of Bentivoglio, Sanuti, Barbazza, decorations of the Church of La Santa); and the fact that from 1486-1488 he was obliged to depend for support on the public alms-box seems the more inexplicable. One of the earliest of the fifteen medals which he produced in Bologna (before 1482) is that of Federigo Montefeltre, Duke of Urbino, the model of an englightened ruler, inspired with the noblest and highest ideals. It was this medal which chiefly betrayed Goethe into his exaggerated panegyric on the master. It is, indeed, one of

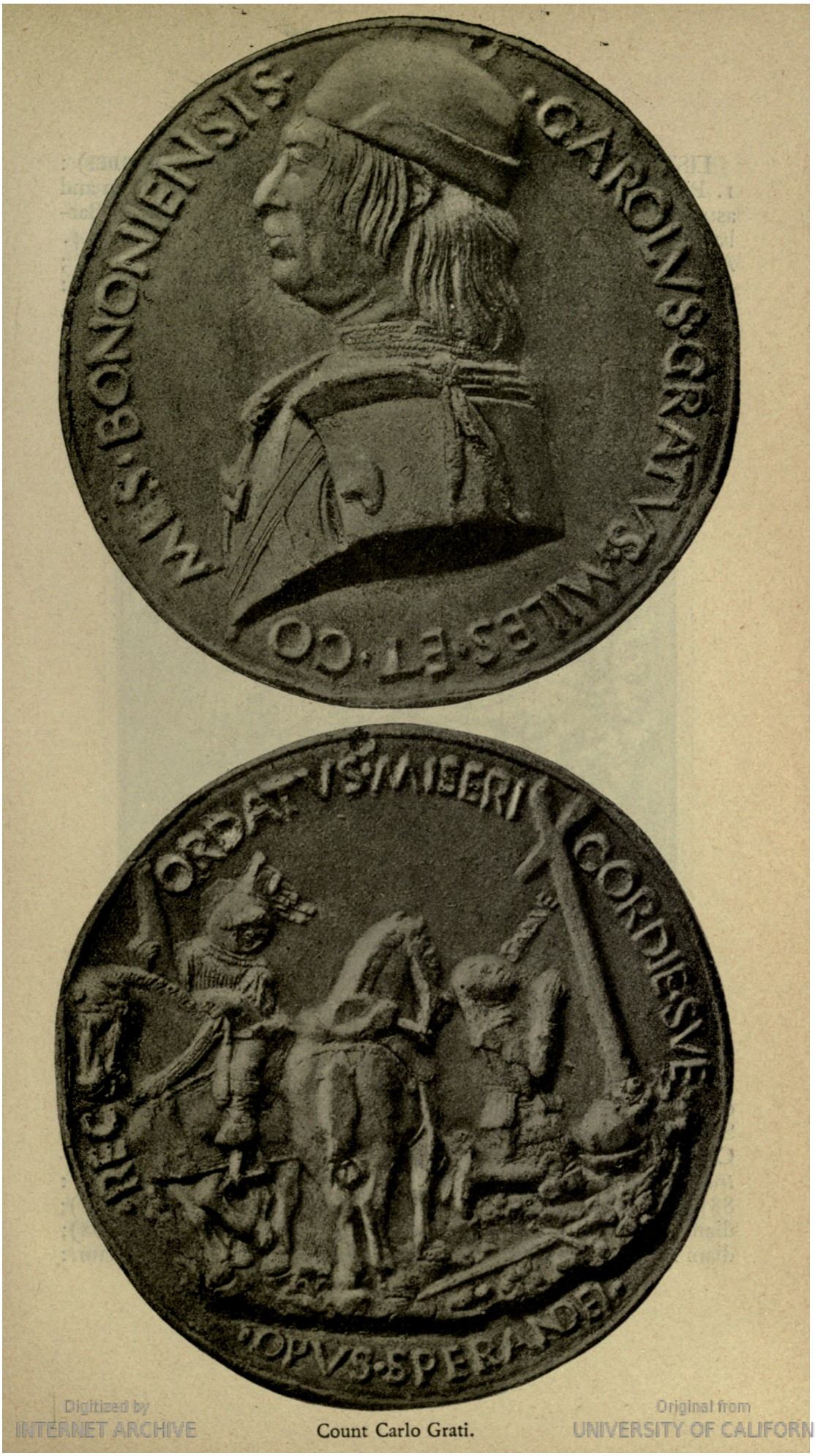


Federigo Montefeltro, Duke of Urbino.
(*reduced size*).

Sperandio's greatest achievements; unfortunately the equestrian figure on the reverse is badly proportioned and unsuccessfully adapted to the circular field. The portrait of the world-renowned Professor of Law, Andrea Barbazza (died 1480), is worthy of the master, although in the hand, half amputated by the truncation of the bust and hanging in the armhole of the gown, we notice the naturalistic degeneration of composition in relief. Irreproachable, however, is the portrait of the powerful adherent of the Bentivoglio, Count Carlo Grati; true, with the limitations already specified as regards the design of the reverse.

"Sperandio returned to his native Mantua an aged man in 1495, and on the occasion of the festival for the victory over Charles VIII. at Fornovo (July 6, 1495), in spite of his seventy years, produced three of his best medals, representing the leaders of the alliance against France : the Doge Agostino Barbarigo, the Marquis Gianfrancesco Gonzaga, and Giovanni Bentivoglio II., the last of whom stayed in Mantua on account of the victory". (Fabriczy, *Italian Medals*, pp. 89-92).

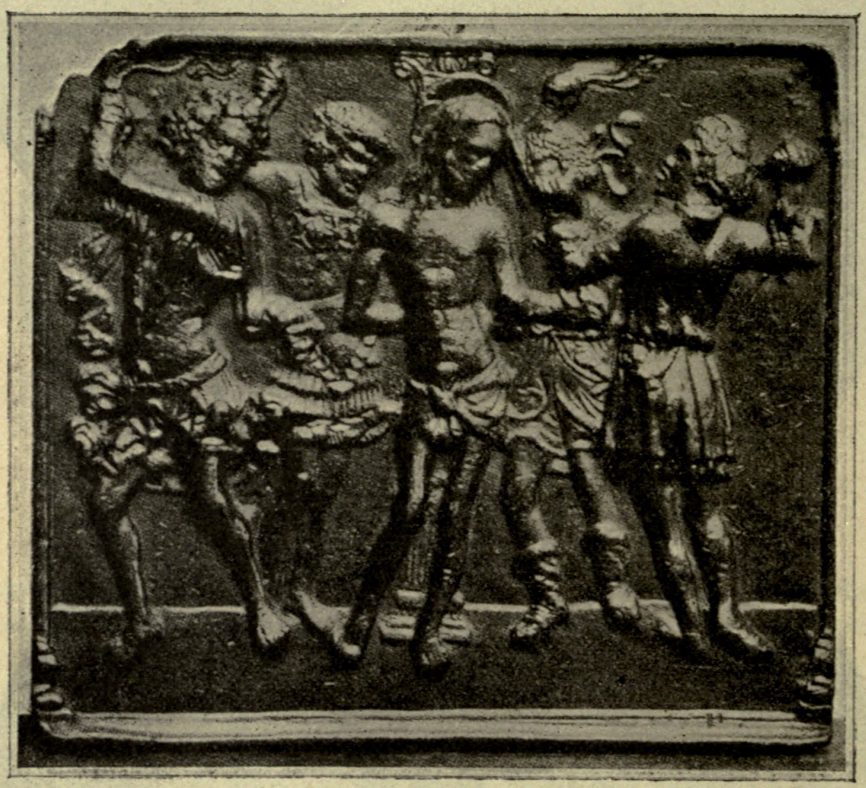
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Count Carlo Grati.

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LIST OF MEDALS (all except one signed : **OPUS SPERANDEI**) : 1. Pietro Albani, 1472 ; — 2. Pietro Bono Avogario, physician and astrologer (1425-† 1506); diam. : 90 mill. ; — 3. Agostino Barbarigo, Doge of Venice (1486-† 1501); diam. : 91 mill. — 4. Andrea Barbazza, lawyer († at Bologna, 1480); diam. : 110 mill. ; — 5. Andrea Bentivoglio, senator of Bologna (1436-1491); diam. : 93 mill. ; — 6-8. Giovanni II. Bentivoglio (1443-† 1509); *Rs. a.* Two Genii supporting the Bentivoglio arms, diam. : 108 mill. ; — *b.* Duke on horseback, diam. : 77 mill. ; — *c.* Duke on horseback, etc. ; diam. : 98 mill. ; — 9. Anton Galeazzo Bentivoglio ; diam. :

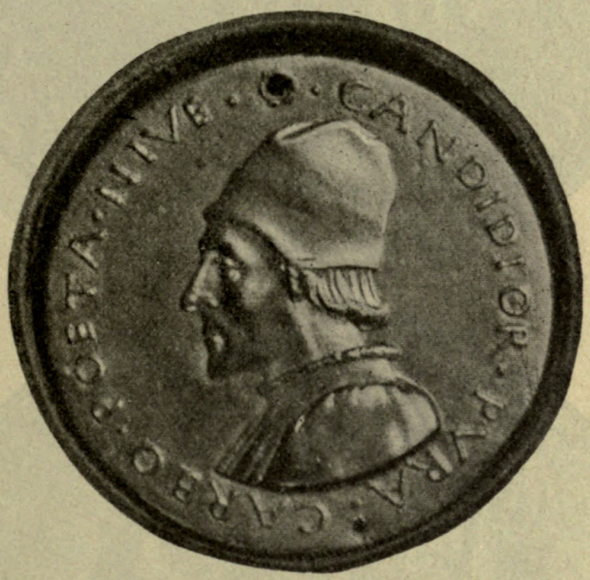


The Scourging of Christ, by Sperandio.

76 mill. ; — 10. Lodovico Brognolo, of Mantua ; diam. : 84 mill. ; — 11. Agostino Buonfrancesco, privy councillor to Ercole I., duke of Ferrara ; diam. : 83 mill. ; — 12. Marino Caraccioli, first Count Sant Angelo, of Naples († 1467) ; diam. : 98 mill. ; — 13. Lodovico Carbone, poet of Ferrara († -1485) ; diam. : 72 mill. (*obv. illustrated*) ; — 14. Another, of the same, with a Siren on Rs. ; diam. : 88 mill. ; — 15. Catelano Casali, lawyer, of Bologna (1453-† 1502); diam. : 67 mill. — 16. Fra Cesario Contughi, of Ferrara († 1508); diam : 84 mill. ; — 17. Niccolo da Correggio (1450-1508) ; diam. :

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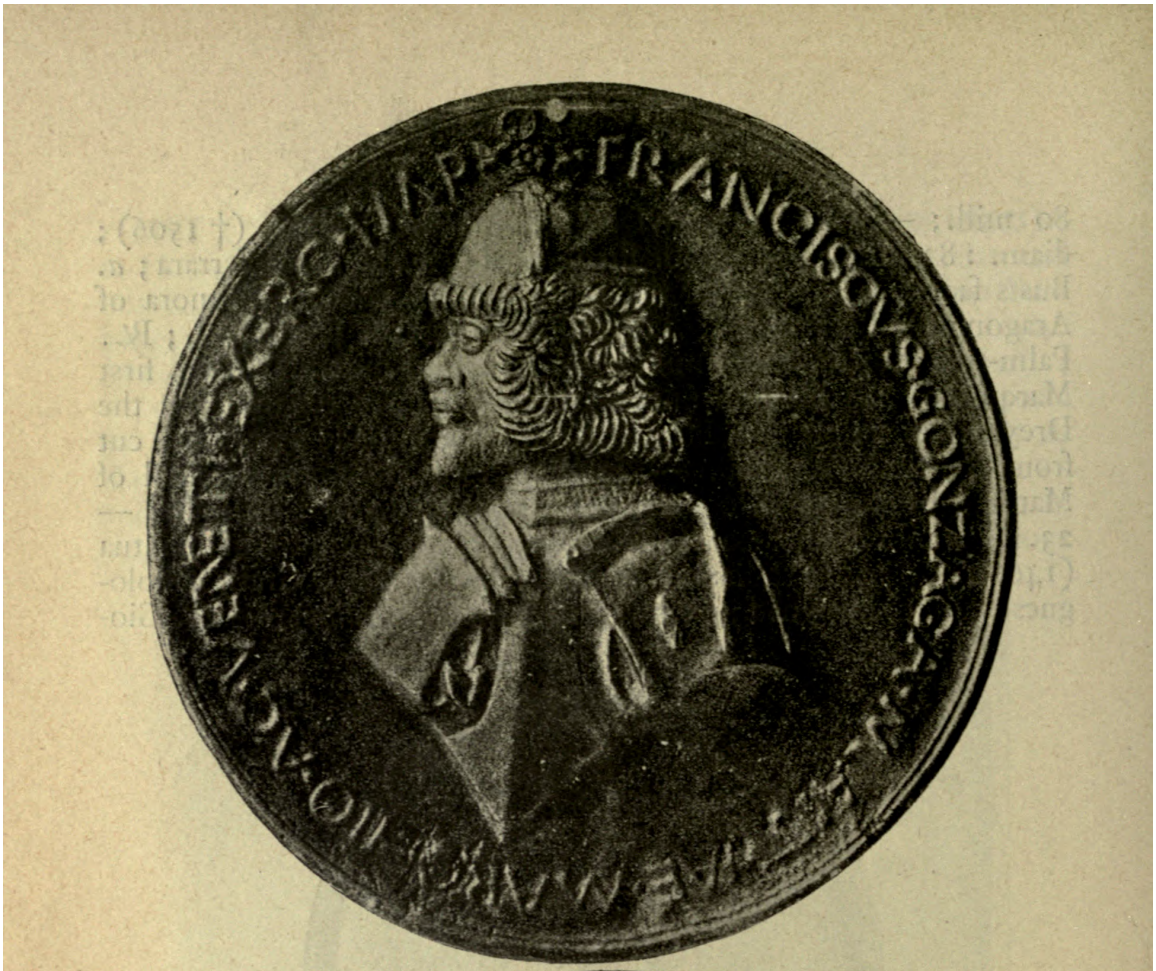
80 mill.; — 18. Floriano Dolfi, Bolognese lawyer († 1506); diam. : 83 mill.; — 19-20. Ercole I. d'Este, Duke of Ferrara; *a.* Busts facing each other of the Duke and his consort Eleonora of Aragon; no R/. ; diam.: 116 mill.; *b.* Bust of Ercole to l.; R/. Palm-tree; diam. : 97 mill.; — 21. Sigismondo d'Este, first Marquis di San Martino (1433-† 1507); diam.: 82 mill.; in the Dreyfus collection is a Plaquette with Sigismondo's portrait, cut from Sperandio's medal. — 22. Francesco Gonzaga, cardinal of Mantua, bishop of Bologna (1444-† 1483); diam. : 92 mill.; — 23. Giovanni Francesco II. Gonzaga, fourth Marquis of Mantua (1466-1484 † 1519); diam.: 97 mill.; — 24. Carlo Grati, a Bolognese count; unsigned; diam. : 112 mill. (*illustrated*); — 25. Gio-



Lodovico Carbone.

vanni Lanfredini († 1480); diam. 86 mill.; — 26. Virgilio Malvezzi, senator of Bologna († 1481), dated 1479; diam.: 84 mill.; — 27. Galeotto Manfredi, lord of Faenza (1440-† 1488); diam.: 67 mill.; — 28. Galeazzo Marescotti, senator of Bologna (1407-† 1503); diam.: 102 mill.; — 29. Federigo Montefeltro, Duke of Urbino (1422-† 1482); diam.: 86 mill. (*illustrated*); — 30. Parupus (signed: **OPVS SPERINDAEI**); diam. : 54 mill.; — 31. Bartolomeo Pendaglia of Ferrara (*circ.* 1452); diam. : 85 mill.; — 32. Guido Pepoli, a Bolognese count († 1505); diam.: 83 mill.; — 33. Prisciano (*circ.* 1473); R/. **SPERANDEVS · MANTVANVS · DEDIT · ANNO · LEGIS · GRATIAE · MCCCCLXXIII · INPERFECTO** Prometheus; diam.: 100 mill.; — 34. Carlo Quirini (*circ.* 1473) dated, MCCCCLXXII; diam.: 84 mill.; — 35. Bartolomeo delle Rovere, bishop of Fer-

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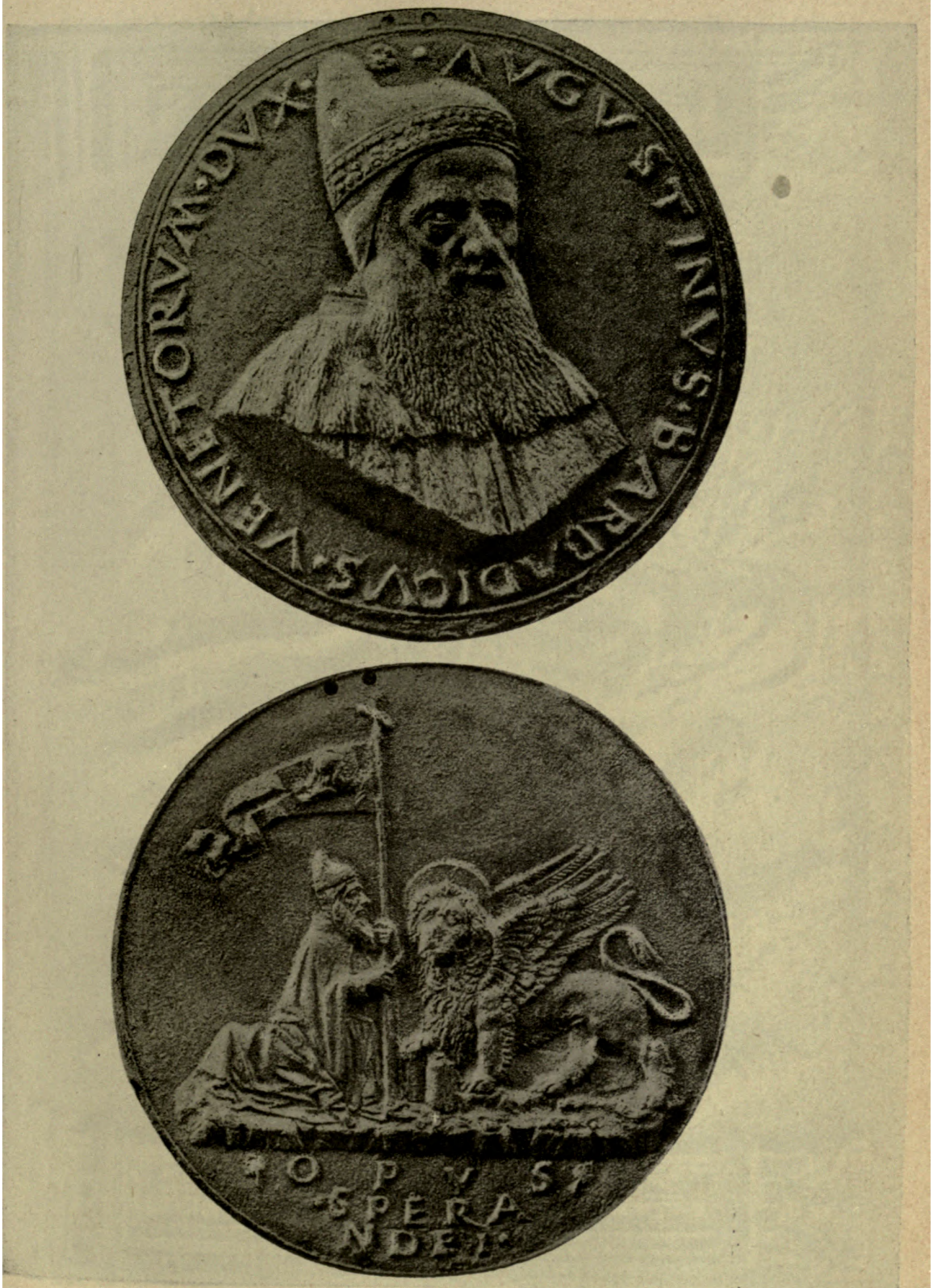




Francesco II. Gonzaga.

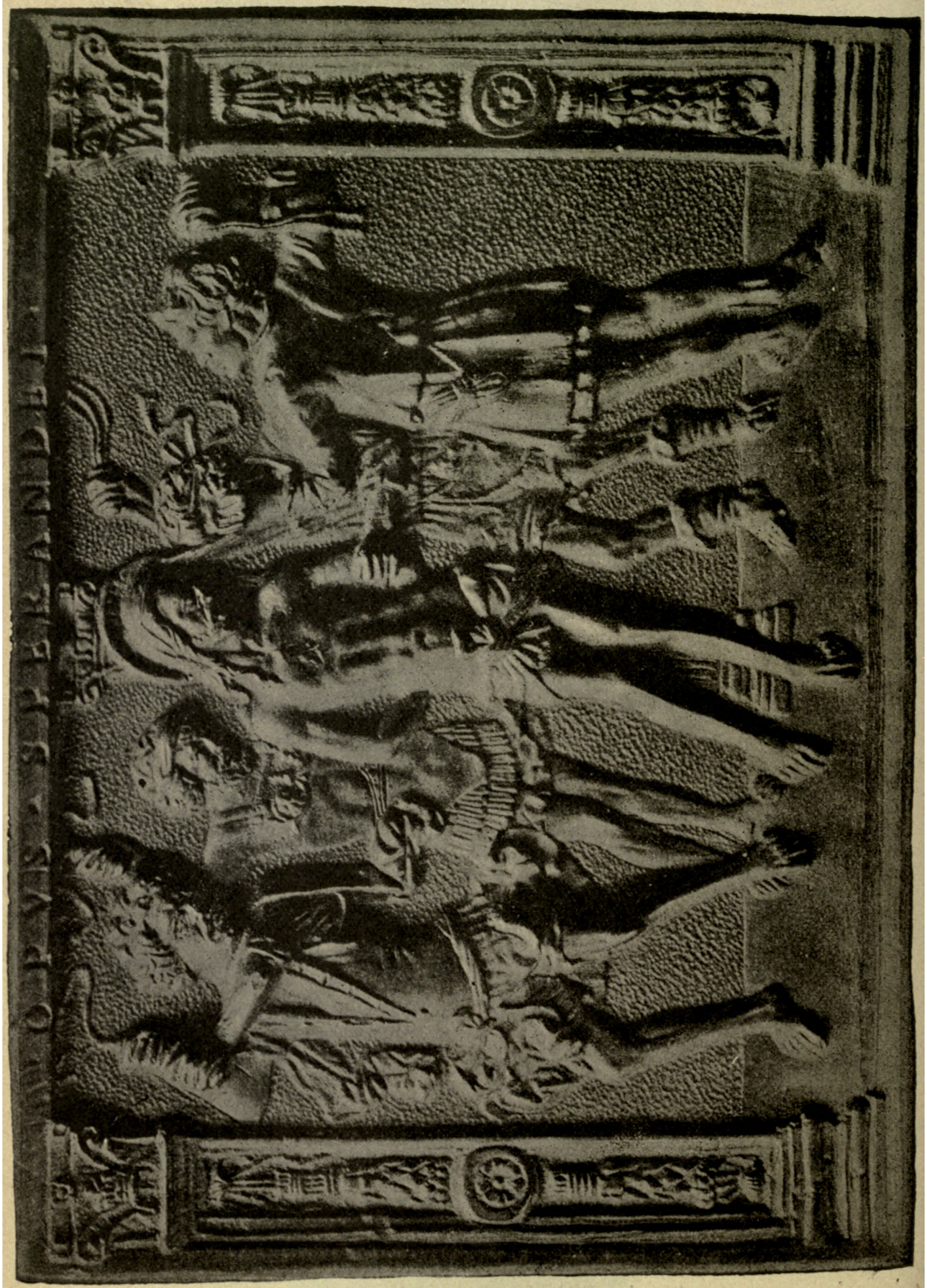
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Agostino Barbarigo, Doge of Venice.

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rara († 1495); dated, MCCCCLXXIIII; diam. : 84 mill.; — Giuliano della Rovere, before his accession to the Pontifical throne († 1513); diam. : 76 mill.; — 37. Simone Ruffino, of Milan (*circ.* 1482); diam. : 86 mill.; — 38. Niccolo Sanuti, senator of Bologna (1407-† 1482); diam. : 90 mill.; — 39. Antonio Sarzanella de Manfredi; unsigned : diam. : 73 mill.; — 40. Francesco Sforza, fourth Duke of Milan; diam. : 86 mill. A specimen of this medal, in the Löbbecke Sale, November 1908, realized 8000 Marks; — 41. Camilla Marzana, widow of Costante Sforza, lord of Pesaro; diam. : 83 mill.; — 42. Alessandro Tartagni, lawyer (1424-† 1477); diam. : 90 mill.; — 43. Jacopo Trotti, of Ferrara (*circ.* 1484-1494); diam. : 89 mill.; — 44. Antonio Vinciguerra, Venetian poet (in the art of Sperandio); 137 × 81 mill.; — Giulio Cesare Varanesis (*illustrated*; in the Dreyfus Collection); — Unknown Personage (reproduced in *Les Arts*, August 1908, Pl. VII, 8). († 1517); unsigned; diam. : 81 mill.; — 45. Unknown Personage (medal in the Berlin Museum; *Heiss*, Pl. XV, 2); diam. : 82 mill.

PLAQUES. Scourging of Christ; signed : **OPVS SPERANDEI**; 118 × 132 mill. (*illustrated*); — Resurrection of Christ; unsigned.

"Sperandio", says Fabriczy, "is the most productive of the Quattrocento medallists; we possess forty-five pieces signed by him,



Giulio Cesare Varanesis.

which bring before us a motley series of the celebrities of his time : scholars and poets, physicians and astrologers, military heroes and diplomatists, professors and senators, monks, bishops and cardinals, princes and tyrants. In the circles of the dilettanti his name is — so to speak — a collective designation : and the esteem in which his works are held has been beyond all question ever since the Weimar connoisseurs proclaimed their enthusiastic admiration, extolling far above the works of Pisano" his artistic skill in proportion and form

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as well as in the pictorial taste shown in the composition of the reverses. The more intimate knowledge of the art of the Quattrocento and the more acutely critical eye, with which we now regard it, do not indeed justify Goethe's verdict. Though some of his portraits are unusually life-like, and, in the rarely found good casts, are wrought with great artistic skill, still it would appear in general that too numerous commissions had betrayed him into hasty work and led to the mechanical exploitation of his talent. It can scarcely, therefore, be a matter for surprise if the greater number of his portraits display the same character, and that we fail to perceive any advance in the artistic development of their creator. Still less do the reverses approach those of Pisano. Instead of the magnificent designs inspired with life and monumental grandeur, Sperandio, gives us almost invariably abstruse or coarse allegories veiled in a pseudo-antique style, only in the rarest cases do we meet with realistic scenes taken from military life, such as (among others) in the Correggio, Bentivoglio, and Grati medals. See, too, with what lack of understanding and what clumsiness he combines Pisano's medals of Novello Malatesta and Gianfrancesco Gonzaga to produce the Grati medal; and in the Bentivoglio medal with what effrontery he reproduces in the contrary sense Pisano's medal of Lodovico Gonzaga! And if, not without reason, we throw the responsibility for the choice of his allegories on the taste of the time, more especially of the scholars, poets, and professors depicted, still the execution, for which the artist is alone responsible, is almost equally unpleasant, the drawing almost invariably devoid of spirit and delicacy, the modelling superficial (except where corrected by chasing, which is, however, usually dispensed with), the relief strong and rough, without finer transitions and, therefore, ineffective. Hence, on closer examination we restore to the earlier master his overwhelming right of priority and assign Sperandio a place in the series of medallists of the fifteenth century, not only after Pisano, but also after lesser masters, such as Pasti, Constantius, and Marescotti" (pp. 87-89).

Mr. G. F. Hill, in his recent work on Pisanello, adds the following comment on Sperandio (p. 232): "The fall in his position in the hierarchy of medallists cannot be due merely to the swing of the pendulum, which diverts the public taste now to the archaic, now to the classical, now to the decadent period. Our reasons for declining to place him beside Pisanello are based on his breach of certain fundamental principles of good art. He is often pretentious and vulgar, to a degree only surpassed by the Florentine Francesco da Sangallo in his medals; his work is careless, not only in sheer erroneous drawing but also in roughness of execution. Good castings are very rare, and there can be little doubt that, amid the pressure

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Giustiniano Cavitelli.

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of the commissions that poured in upon him, he rarely took the trouble to chase his casts himself. "

" Sperandio ", writes M. de Foville in a remarkable monograph (*Le Musée*, 1909) " fut le plus fécond des médailleurs du XVe siècle : c'est un titre de gloire. Mais quand bien même les trois quarts de son œuvre eussent disparu, son nom aurait mérité de survivre et son talent d'être étudié : non pas qu'il ait été un délicat, ni même un très grand artiste. Mais son don d'improvisation, parfois fougueuse, le réalisme naïf de sa vision et en même temps la naturelle subtilité de son imagination esthétique, sa personnalité sans distinction mais si vivante, — et caractéristique même dans le plagiat, — cet ensemble de qualités actives lui donnent une physionomie très distincte. D'ailleurs, en même temps que personnel, il est très représentatif : l'esprit du XVe siècle, où se mêlent si curieusement l'individualisme réaliste et le symbolisme le plus quintessencié, se reflète visiblement en lui. Il est de son temps par sa vie, par le tour de son esprit, par ses dons multiples et par l'extraordinaire variété de son œuvre. C'était du reste un pauvre hère : parfois favori des princes, il en fut souvent le serviteur obscur et oublié ; malgré son esprit pompeux, il avait des humilités d'ouvrier pauvre. Son œuvre même, en dépit de certains airs de bravoure, trahit sa modeste origine, une méthode de travail hâtive et parfois sans conscience, et une bonhomie naturelle, dont il ne se départit pas sans tomber aussitôt dans une affectation qui nous fait sourire. Tel qu'il est, il nous intéresse toujours, — même quand il ne réussit pas à nous émouvoir. — parce que, là même où son talent s'appesantit, il lui reste toujours la faconde et la vie : par là encore il est bien de sa race. S'il paraît fort plébeien à côté de Pisanello, il pourrait être le père de tous ces Italiens imaginatifs et improvisateurs qui ont peuplé leur pays d'architectures baroques et de statues gesticulantes. Mais son siècle lui a donné une originalité plus franche : il appartient au *quattrocento* et c'est une grâce secrète qui supplée à cent autres vertus. Cela seul le rendrait attachant s'il ne l'était déjà pas tant par lui-même.

" Fils d'orfèvre, il fut orfèvre, et de plus architecte, sculpteur, médailleur, fondeur, ingénieur militaire, etc. ! Mais il n'a survécu de lui que de rares sculptures et une cinquantaine de médailles. C'est donc comme médailleur qu'il nous est surtout connu : aussi, après avoir dit ce que nous savons de sa vie, et mentionné les bas-reliefs et les bustes qu'on lui attribue avec certitude, c'est à ses médailles que je m'attarderai plus spécialement. "

Dr Regling in his Catalogue of the Lanna Collection sold at Berlin, May 1911, describes the following works by Sperandio : Andrea Bentivoglio ; — Giovanni Bentivoglio (realized 15.300 Marks) ; — Lodovico Brognolo ; — Lodovico Carbone ; — Sigis-

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mondo d'Este; — Francesco Gonzaga; — Galeazzo Marescotti (realized 12.300 Marks); — Federigo del Montefeltro (1550 Marks); — Bartolommeo della Rovere (12400 Marks); — Antonio Sarzanella; — Francesco Sforza, — which realized very high prices.

Mr. Hill has published recently (*Burlington Magazine*, June 1911, p. 138) a new medal by Sperandio, that of Giustiniano Cavitelli of Cremona, in the British Museum (*illustrated*); size : 86 mill.

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SPERANZA, FILIPPO (*Ital.*). Medallist and Chief-engraver at the Mint of Rome, born at San Martino al Cimino in 1848, died at Rome on 7. December 1903. He went as a boy to Rome, and devoted himself to die-sinking, in which he was instructed by Paolo Mercuri. He was admitted at the Papal Mint, where he became acquainted with Zaccagnini, Bianchi, the Bavarian engraver Voigt, the Roman Moscetti, and other eminent artists. His first signed medal appears to be that conferred in 1867 by Pio IX. for services during the epidemics of 1866. In the same year his signature for the first time appears also on coins; *viz.* 2½ Lire, with bust of Pio IX. In 1869 Speranza engraved the official annual medal, showing on Rv. Christ asleep in the boat amongst his terrified apostles in tempestuous sea, accompanied by the motto : EXVRGE DOMINE ET IVDICA CAVSAM TVAM. This medal is one of his best. Soon after, on the Pope being deprived of his temporal power, the Papal Mint was transformed into a Royal Mint, and became the only currency-issuing Mint of the new kingdom of Italy. Speranza retained his appointment of Chief-engraver under Umberto I. and Vittorio Emmanuel III. until his death. In 1878 he was preparing dies for a new issue of 5 Lire pieces of Vittorio Emmanuele II., to replace the type by Ferraris, when the founder of United Italy died at the Quirinal Palace. Bianchi remained in office as Medallist to the Pontifical See at the Vatican Mint.

Comm. A Comandini sums up in the following words his appreciation of Speranza's merit, and they seem to me to give an accurate estimate of the artist and of the man : " Speranza fu un continuatore diligente e coscienzioso di un indirizzo artistico che oramai era confinato nei limiti delle espressioni ufficiali; l'arte non osava penetrare ancora nelle officine governative; il giovine regno faceva medaglie con un testa convenzionale del sovrano nel diritto, e poche parole secondo i casi e le circostanze, nel rovescio; i conii

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artistici costano e il bilancio dello Stato non permetteva larghezze, che, diciamolo pure, lo stesso indirizzo della pubblica opinione, fino a pochi anni addietro, non avrebbe, non che comprese, consentite. Così le inclinazioni artistiche dello Speranza non poterono estrinsecarsi; uscirono dalla zecca sotto i regni di Umberto I et di Vittorio Emmanuele III le discusse monete che tutti conosciamo; mentre le medaglie annuali pontificie, rimaste allo studio d'incisione del Bianchi in Vaticano, continuavano ad eccellere col loro puro classicismo.

"Nell' evoluzione del gusto pubblico anche Speranza si sarebbe certamente esplicato con nuove manifestazioni del suo bulino, ma la morte lo ha colpito improvisamente, a soli 55 anni.

"Era un lavoratore infaticabile; franco, semplice, buono; riceveva nel proprio studio avendo in testa, spesso, un berretto di carta, da vero operaio; ma la sera non mancava mai al Caffè di Roma, al tavolino rotondo, in mezzo alla prima sala, ad una partita di chiacchiere con vecchi amici, cominciata, io credo, ai bei tempi di Pio IX.

"L'opera sua fu, più che altro, l'espressione dei gusti ufficiali del suo tempo — epoca di transizione fra il tramonto del regime pontificio e la instaurazione in Roma del Governo Nazionale (pel quale Speranza ebbe sempre, fin da Giovane, sincerissime aspirazioni)". (A. Comandini, *Filipo Speranza*, Riv. ital. di num., 1904, p. 477).

I can only enumerate a few of Speranza's productions, as many, I have no doubt, have escaped my notice:

Coins. Papal States: *Pius IX.* Æ. 2½ Lire 1867, signed **F. SPERANZA**; — Kingdom of Italy: *Vittorio Emanuele II*, Æ. Pattern Scudo 1878; — *Umberto I*, Æ. 100, 20, 10 and 5 Lire;

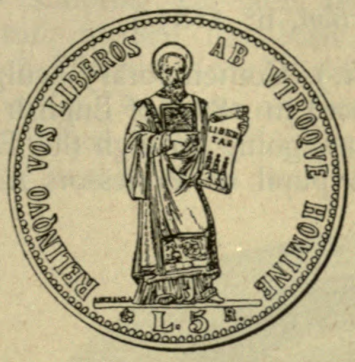


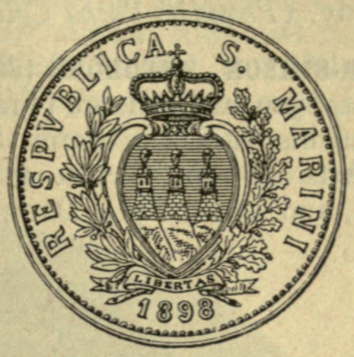
Victor Emmanuel III., 20 Lire, 1903.

Æ. 5, 2, and 1 Lire, 50 Centesimi; Nickel 20 Centesimi; — Æ. 10, 5 and 2 Centesimi, of various dates, 1878-1900; — *Vittorio Emanuele III.*, Æ. 20 Lire 1903 (*illustrated*); Æ. 5 Lire 1903 (only a limited number issued for public currency); 2 and 1 Lire; 50 Centesimi; Æ. 10 and 5 Centesimi, of various dates, between 1900 and 1908. —

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Eritrea : *Umberto I*, Æ. 5, 2 and 1 Lire; 50 Centesimi, of various dates from 1890 to 1900. — San Marino : Æ. 5, 2 and 1 Lire, and 50 Centesimi 1898.





Among Speranza's medallic productions, I may mention : Pius IX, annual medal 1869, Æ. Christ and his apostles in boat, &c. ; — Memorial medal of Victor Emmanuel II., 1878. — Accession of Umberto I., 1878; — Medal of Merit, with bust of Umberto I. ; — Visit of King Umberto and Queen Margherita to Sicily, 1881; — Industrial Exhibition at Turin, 1885; — Medal of the Italian Chamber of Deputies, 1890; — Medal of the Rome Rifle Club, 1890; — Presentation medal to Odoardo Chiossone; — Third Geographical Congress, with busts of Nicolo and Antonio Zeno; — Lud. Ant. Muratori, historian ; — Mgr. Luigi dei Conti Pila Carocci, 1890 (Priestly Jubilee); — Presentation medal to Lieut-general Enrico Cosenz, 1890; — Vincenzo Bellini, 1876 (2 var.); — Giuseppe Verdi, 1889; — Another, of 1901; — Francesco Borghesi; — Duchess of Galliera, etc.



Two Lire piece of Eritrea, 1890.

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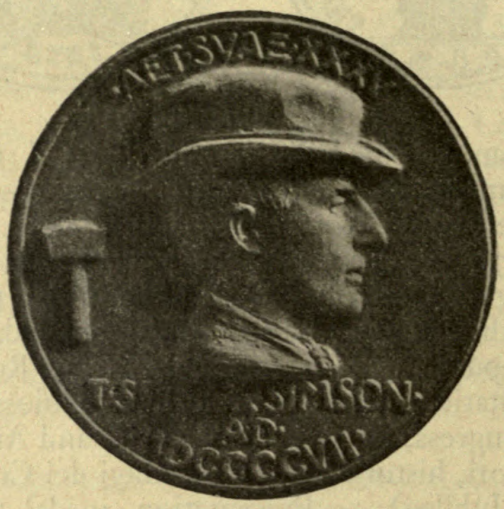
SPERLING (*Germ.*). This signature occurs on a medal with busts of Queen Wilhelmina and the Queen Regent, on their visit to Tilburg, 1895 (*Tijdschrift voor Munt-en Penningkunde*, IV, p. 84).

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SPETHY (*Brit.*). Mint-master at Edinburgh, 1451.

SPI. The inscription ΣΠΙ occurs on a fine Hemidrachm of Arcadia of the fifth century B.C. It may however represent a magistrate's name only. (*Photiades Pacha Collection*, n° 1183.)

SPICER-SIMSON, THEODORE (*Brit.*). Contemporary Sculptor and Medallist, born at Le Havre (France) in 1871, of English parents. He began his studies in Paris 1890, going through the Ecole des Beaux Arts for four years, as a pupil of Professors A. Millet, Thomas, and especially J. Dampt.



Theodore Spicer-Simson.
Portrait-medal by the artist.

He first exhibited at the Old Salon, Paris, the Royal Academy, and the New Gallery in 1896. In 1901 and following years he exhibited at the New Salon, or Société Nationale des Beaux-Arts, of which he was elected an Associate in that year. In 1904 he was invited to participate in the Prague, and the Liverpool Autumn Exhibition. Since, he has exhibited his works at Frankfort-on-Main, Gotha, Munich, Brunswick, Brussels, Magdeburg, Weimar, Cassel, Leipzig, Dresden, The Hague, Bremen, Hamburg, Stuttgart, New-York, etc.

The museums of Dresden, Leipzig, Frankfort, Munich, etc., have bought several medallions of Mr Spicer-Simson, and Prof. Pick of Gotha was one of the first to add specimens of his works several years ago to the Ducal collection at Gotha.

The Victoria and Albert Museum, South Kensington, and National Portrait Gallery, London, the Art Gallery, Birmingham, the Dublin Museum, and other public and private collections in Great Britain have on exhibition medals by this talented artist.

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At the Brussels Numismatic Congress 1910, where one day Mr. Spicer-Simson had the honour to preside over the " Section de la Médaille " a paper, in which he, with the help of Mr. Bosselt, the German Sculptor, had been requested to formulate their ideas, when read, formed the basis for almost continual discussion. Dr Habich, Director of the Münzkabinett, Munich, one of the greatest authorities in Germany on medals, voluntarily championed these artists' opinions. These gentlemen consider that a work of art is the expression of the Artist's personality, and that therefore the smaller



Noelie Spicer-Simson, 1904.

the numher of intermediary processes interposed between the artist and his work, the more expressive will be the character and the greater the beauty of a real work of Art. Medals may be made by stamping or by casting. The die of the struck medal can be made in two ways, by engraving directly in the metal or by the use of the reducing machine. To obtain the highest artistic result the die should therefore be engraved directly by the artist ; as for those manufactured by the reducing machine, it is a sort of mechaninal reproduction which any sculptor can fall back upon. To obtain the

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highest artistic result in cast medals, they should be modelled, or cut of the same size as the finished work ; the medallist can either leave it as it comes out of the mould or chase it according to his personal taste and temperament. Mr. Spicer Simson proposed therefore that terms should be found to establish a clear distinction between the two kinds of struck and cast medals, and suggested to qualify them as direct and indirect.

Both at the Brussels Salon and at the New-York Medallic Exhibition he had very good exhibits of his principal medallic works. The medallions of G. F. Watts, Louise Strong Hammond, and



Mrs. Margaret Spicer-Simson, 1906.

George Meredith are illustrated in the New York Catalogue. At Brussels he won the gold Medal (Diplôme de Première classe), the highest award given.

The following in a representative list of Mr. Spicer-Simson's medallic work : 1903-1910.

G. Spicer-Simson R.N. ; — Noel S. Simson R.A. (Prague Museum) ; — Ethelyn Middleton ; — J. van Winkle ; — Mrs. Mac Cameron ; — Emile Sedeyn ; — Alex. Trowbridge ; — Penelope King (Leipzig) ; — W. von Scharfenberg ; — George F. Watts,

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R.A (*illustrated* ; Cassel, Dublin, Dresden, Gotha, Hamburg, Leipzig, Weimar); — Charles Bach; — E. B. Ricketts; — LouiseW. Newman (Crefeld); — Ed. Newell; — Alfred Simson (Leipzig, Dresden); — Henri Frantz (Leipzig, Victoria & Albert Museum); — Herman Simson; — Alice A. Simson; — Princess A. Meschersky; — Otto Hentig; — Noelie Spicer Simson, the artist's sister (*illustrated* ; Dresden, Leipzig, Prague, Vict. & Albert Museum); — B. Wendell (Oxford); — General Horace Porter; —

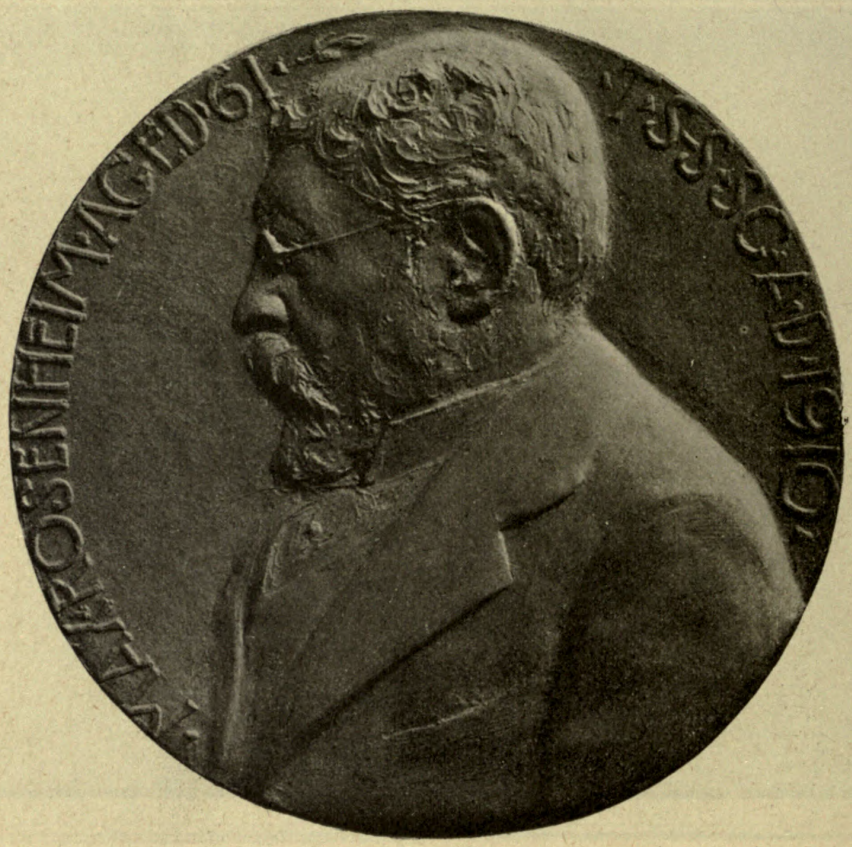


Eva Mudocci and Bella Edvards.
(*Plaquette*, *reduced*).

Mildred Schmidt (Frankfort, Leipzig); — J. P. Wood (Brussels, Gotha); — Vice Admiral Sir Wilmot H. Fawkes, K.C.V.O. (New-York); R. of the last H.M.S. Good Hope (New York); — Sir Patrick Playfair, C.I.E.; — Lawrence Halsey; — Mrs. C. A. Corrie; — P. Carroll, U.S.M.A.; — Waldron Faulkner (Cassel, Dresden, Leipzig); — Charles R. Peabody (Dresden); — Alice Peabody; — Bernard Monod; — Medal commemorating the " Entente Cordiale " 1906

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(Dresden, Gotha); — Ella Mielziner (*illustrated*; Brussels, Dresden, Leipzig, the Hague); — Margaret Spicer-Simson, the artist's wife (*illustrated*; Brunswick, Cassel, Dresden, Frankfort, Gotha, the Hague, Hamburg, Leipzig, Magdeburg, Munich, Weimar); — Eliz. S. Hammond (*illustrated*; Cassel); — Louise S. Hammond (*illustrated*; Brunswick, Brussels, Cassel, Dresden, the Hague, Hamburg, Leipzig, New York, Weimar); — Mildred S. Simson (Dresden, Frankfort); — Prof. Dr B. Pick; — H. R. H. Victoria Adelheid, Duchess of Saxe-Coburg-Gotha (2 var.; the largest of these



Max Rosenheim.

medallions measures. 5 3/4 in. (Gotha); — Anna B. Bliss (Mrs. W. H. Bliss); — Mary S. Baxter (Strasburg); — Theodore Spicer-Simson, self portrait (*illustrated*); — F. Rechberg; — Sir Walter Lawrence, G.C.I.E.; — George P. Baker; — Margaret Anglin; — George Meredith O.M. (*illustrated*; National Portrait-Gallery); — Eva Mudocci and Bella Edvards (*illustrated*); — Hippolyte Louis; — Hilda L. S. Simson; — Max Rosenheim F.S.A. London, the well known collector of Renaissance medals; died 5 Sept. 1911 (*illustrated*; British Museum).

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During a prolonged stay in the United States, in the present year (1911) Mr. Spicer-Simson has added several Portrait-medallions to his already important gallery : Mrs. Jules Bache; — Helen Huntington (Mrs. Archer M. Huntington ; *illustrated*); — Worthington Ford, Secretary of the Massachusetts Historical Society ; — Bryon Burroughs; — Philip Sawyer; — Charles Leavitt jun^{r}; — F. Walter Laurence ; — Ada Newell (Mrs. Ed. T. Newell); — Dollie Whiley Bell Hilles (Mrs. Charles Dewey Hilles); — William Howart Taft,



Louise Strong Hammond, 1906.

President of the U. S.; — Herbert Faulkner; — Elizabeth Robinson (Mrs. Ed. Robinson, wife of the Director of the Metropolitan Museum, New York); — Emma and Stowell Rounds (two children together); — Mary Ricks Rounds; — Walter T. Twingle; — Beatrice T. Blackman ; — Gretchen Schmidt ; — ant Emilie Schadi. — Seal of the New York Women's League for Animals.

A representative collection of the artist's medals has just been acquired by the Luxembourg Museum, Paris.

A good notice of Mr. Spicer-Simson will be found in Mr. Bauman L. Belden's ' Catalogue of the International Medallic Exhibition at

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New York', March 1910. Special articles on his work have appeared in the French art magazines, *L'Art décoratif*, and *Art et Décoration*, September 1903; also in the *Studio*, February 1903, May 1904, and September 1905, and in *Putnam's Magazine* for March 1897, etc.

The work of Spicer-Simson, the Medallist, is remarkable in various respects. He is a master in handling the material, and he has succeeded in assimilating to a high degree of perfection the style of the great Italian portraitists of the fifteenth century, whose chief



Ella Mielziner, 1906.

characteristics are boldness of design, conceived in the spirit of the antique, and simple modelling, with neglect of superfluous detail.

Among his earlier works one of the most successful is the Portrait-medallion of George Frederick Watts R.A., which was modelled from life in April 1904, barely three months before the famous painter's death.

The Watts medallion, executed in the style of the early Renais-

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sance school, is a bold piece of work, which reminds one of a portrait by Pastorino. The likeness is highly realistic and dignified, and might have been designed by Watts himself. The lofty forehead, the eyes in their deep sockets, the strong Roman nose, every feature expressive of keenness of mind, denote the great artist who holds such a high place in the estimation of his countrymen.

The artist writes : " The relief of the face in the " Louise Hammond " medallion was modelled purposely very low to give extremely



Mrs. Huntington.

delicate tones and shadows to the feature, which seems to me to be a means of expressing through art some of those mysterious and evanescent qualities of charm that certain young girls possess.

" If we examine the well known medallion by Pisano of ' Don Inigo de Davalos ', of about the same relief as my ' Louise Hammond ' we feel the same charm with an added quality of strength expressed through the high relief of the wonderful headdress and mantle. Because of the variety and strong character

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of the dresses and particularly the headdresses that were worn during the Renaissance, Pisano, like other artists of his time, had greater opportunities than the modern men to make something decorative as well as full of character.

"In the 'Don Inigo' it was possible to make the face seem so subtle by giving relief and boldness of touch to the headdress and as it touched the mantle to make that also in higher relief.

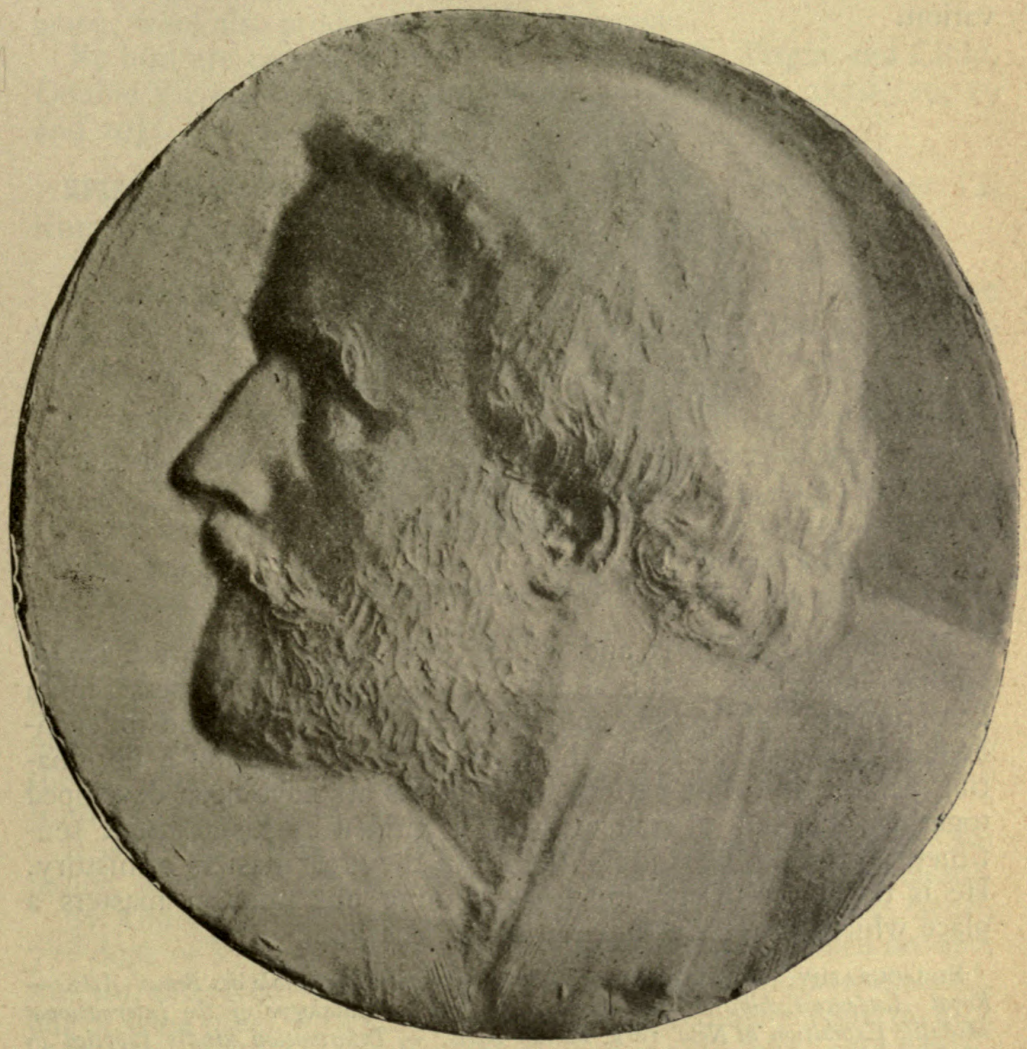


G. F. Watts.

In the 'Louise Hammond' medallion, the head and dress being quite separate it would not be possible to do this without destroying the harmony of the whole, and in this case I would not have wished to make the relief higher, for part of the character of the person as well as the work was the simplicity in both. The hair however is relatively a little more in relief than the face to add some slight impression of strength.

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"In the 'Ella Mielziner' medallion, the long veil high in relief gives strength and simplicity to a complicated subject. The pyramidical lines of the whole subject are arrested at a certain point by the parasol, centralising the interest and preventing these lines from wandering down out of the frame (in this case the outline of the medal). As with the parasol, the straight line of the hat governs



George Meredith.

the composition in the 'Don Inigo' medal, where one has but to compare the position of the first and last letters of the inscription to see that they are parallel with the line of the hat."

Many of Mr. Spicer-Simson's later medallions might be similarly studied in detail to show the principles which guided their elaboration.

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The Elizabeth S. Hammond is one of the smallest and lowest relief medals the artist has ever made.

Mr. Spicer-Simson is always vigorous, without being insensitive to the charms of detailed definition. He has a remarkable faculty for catching the right moment and the right pose, which, coupled with a reserve in treatment and an absence of anything pertaining to mannerism makes his portraits still more interesting on closer observation.



Elizabeth S. Hammond.

Mr. Spicer-Simson is and will become more and more a leader amongst medallists in this country and America. He possesses in an exceptionally right proportion the qualities by which the independent artist is distinguished. His work bears the stamp of a dominating personality. The various sides of his art have been developed together; his skill of craftsmanship is guided by his aesthetic sentiment, based on the study of the art of the great masters of history. He is true to himself, and holds among our modern masters a place which but few artists can claim to share.

BIBLIOGRAPHY. — *Catalogues du Salon de la Société Nationale des Beaux-Arts.* — *Royal Academy Exhibition Catalogues*, 1909, etc. — *Catalogue of the International Medallic Exhibition at New York*, March 1910. — *Information kindly supplied by the artist.*

SPIEGEL, HANS HEINRICH (*Germ.*). Mint-master at Königsee, *circ.* 1620.

SPIEL, GREGORIUS (*Swiss*). Mint-engraver at Basle, *circ.* 1513-1533. He was succeeded in 1533 by Jörg Schweiger. Dr Julius Cahn (*Die Baseler Stempelschneider familie Schweiger im XVI. Jahrhundert*, Rev. suisse de num., 1898, p. 274 sqq.) refers to Spiel,

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and states that he is the first Engraver (Ysengraber) whose name is known, of the "Rappen Münzbund", but that it is uncertain in which city he was working. The dies he engraved were for subsidiary currency, not over the size of the Plappart, except a few Dicken of the 1499 'Gothic' type, nor did he coin the quite small species, as the Rappen and Stäbler. It is not impossible however that the fine Goldgulden, which Basle alone struck outside the confederacy, were also productions of this Engraver.

By him are certainly Plapparts, with the B. Virgin and Child, Double Vierer, and Vierer (*Vide* Corraggioni, pl. XXVII, 10, 19 and 20).

SPIESS, JOHANN VON HARTENFELS (*Austr.*). Mint-master at Kuttenberg, 1599-1603; privy-mark, a goat's head in shield.

SPILLMANN, CHRISTOPH (*Austr.*). Contractor, in conjunction with Zwirner, of the Brünn Mint, early part of the seventeenth century.

SPINELLI, ANDREA (*Ital.*). Medallist and Mint-engraver at Venice, who flourished during the second and third quarters of the sixteenth century; he was a native of Parma, and died 24. May 1572. On 29. July 1535 he was appointed Assistant-engraver at the Zecca, and on the decease of the Chief-engraver, Pietro Benintendi, in 1540, he succeeded him in virtue of an order of the 24. May of that year. In May 1543 he started business, in partnership with his son, as a Bookseller and Dealer in engravings. His shop was situated in the San Giuliano district. Vincenzo Lazari ascribes to him the plates of coins of the famous Placard of 20. November 1554, showing the Venetian and foreign currency which had been withdrawn from currency.

It is thought that Giacomo Spinelli died some time before his father, who instituted his other son, Marcantonio, his successor.

By Andrea Spinelli are the following medals: Andrea Gritti, 77th doge of Venice, † 1538; signed: **AND. SPIN. F.**; dated on obv. MDXXIII, and on Rℒ. MDXXXIIII; diam.: 37 mill.; — Another, undated, but of same type, with Church of San Francisco della Vigna on Rℒ.; unsigned; — Pietro Lando, 78th doge, † 1544; obv. CONCORDIA. PARVAE. RES. CRESCVNT, etc. The Doge and Senators kneeling before Christ who is blessing them; in ex.: 1539; Rℒ. ADRIACI. REGINA. MARIS. Venice seated, facing, on lion of St Mark; to l., the sea and galley; diam.: 40 mill.; — Antonio Mula, patrician of Venice, governor of Candia in 1536 (*illustrated*); signed: **AND. SPIN. F.**; dated 1538 on Rℒ.; — Girolamo Quirini, Venetian senator, 1540; — Rℒ. St. Jerôme in the wilderness; signed: **AND. SPINELLI. 1540**; diam.: 39 mill.; — Bernardo Soranzo, patrician of Venice,

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governor of Candia in 1540; signed on obv. : ANDREAS SPINELLI . F. M . S . ; on Rℒ. MDXL—BERNARDO SVPERANTIO, etc. ; diam, : 310 mill. ; — Medal; obv. AND . SPINELLI. Adoration of the Magi; Rℒ. 1542 HINC VENETAE, etc.; diam. : 40 mill.; — Girolamo Zane, Venetian



Antonio Mula, 1538.

senator; Rℒ. AND . SPINELI . F. 1540. St. Jerôme in the wilderness; diam. : 41 mill.

Umb. Rossi states that a figure in bronze of Christ in the Chiesa della Steccata, at Parma, bears the inscription : ANDREAS . SPINELLVS . PARMENSIS . MONETARIÆ . OFFICINÆ . VENETI . SENATVS . DECRETO . MAGISTER.

BIBLIOGRAPHY.—A. Heiss, *Les Médailleurs de Venise*, 1887, p. 134. — V. Lazari, *Catalogue du Musée Correr*. — Armand, *op. cit.*, I, 154; III, 61. — Bolzenthal, *op. cit.* — *Brit. Mus. Guide of Italian Medals.*

SPINELLI MARC ANTONIO (*Ital.*). Mint-master at Venice, 1572-1577; another son of Andrea Spinelli.

SPINELLI, GIACOMO (*Ital.*). Son of Andrea Sp. ; held the post of *Maestro delle Stampe dei torselli* ; was succeeded by Zuan Battista Bambarara. *Vide* Papadopoli, *Le Monete di Venezia*, 1907.

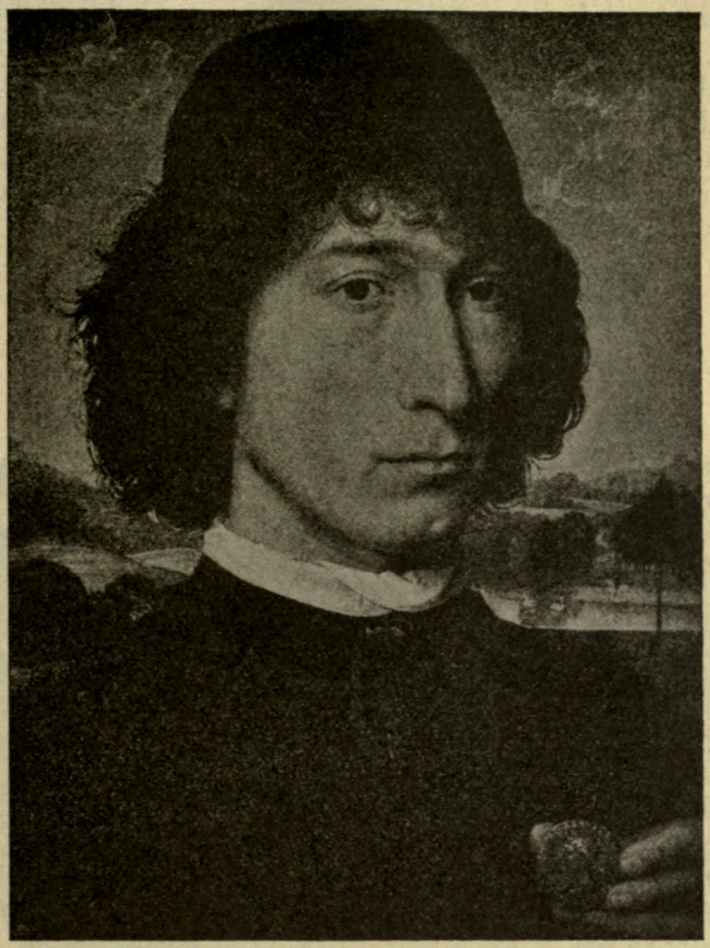
SPINELLI, NICCOLO DI FORZORE (*Ital.*). *Vide* **NICCOLO FIORENTINO**. Vol. II, p. 93 ; MÉDAILLEUR A L'AIGLE (Vol. II, p. 4) ; MÉDAILLEUR A LA FORTUNE (Vol. II, p. 126) ; MÉDAILLEUR A L'ESPÉRANCE (Vol. II, p. 552) ; MÉDAILLEUR ITALIEN DE LA COUR DE CHARLES VIII (Vol. II, p. 96 ; IV, p. 6) ; LORENZO GIGLIAMOCCHI (Vol. I, 431).

Prof. Bode, *Der Florentiner Medailleur Niccolo di Forzore Spinelli*, 1904, has established the identity of this cinque-cento Medallist, whose supposed portrait after Hans Memling I reproduce here.

Niccolo was born at Florence in 1430. His father and grandfather were goldsmiths, and his great uncle was the well-known Giottesque painter, Spinello Aretino. *Circ.* 1468 he filled the office of Seal-cutter at the Court of Charles of Burgundy, and to this period

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undoubtedly belongs the fine Portrait-medal of Charles's natural brother, the so-called " Great Bastard of Burgundy " (unique, Berlin



Supposed Portrait of Niccolò di Forzore Spinelli, by Hans Memling.
(Royal Picture Gallery, Antwerp) [1].

Cabinet (*illustrated*), which Friedländer and Bode have identified as a work of our artist. This medal has all the characteristics of Niccolo's signed works, and in treatment it bears much analogy with his Florentine medal of Petrus Maria, on the Rℒ. of which is Paris, and with a large medallion showing on obv. a Portrait of a young man wearing a cap, without inscription or reverse (Museo del Castello, Milan).

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1. M. H. Stern in an article on 'Antonello da Messina' in *Gazette des Beaux-Arts*, 1909, p. 44, disputes the attribution of this portrait to Spinelli.

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This portrait of Antony of Burgundy is Niccolo's earliest known medallion. The medals of Cardinal Giovanni de' Medici (later, Pope Leo X.), Francesco Lancillotto, and others were executed in the last years of his life, close before 1514. In intimate relation to the Burgundian medal stands that of Giovanni Gaddi, which Bode considers to be probably one of the earliest Florentine productions of the Master (*circ.* 1470-1475). About 1485-1486 he made a prolonged stay in Rome, where he modelled two Portrait-medals of Pope Innocent VIII., one of which is dated 1486, and others of Papal secretaries, protonotaries, relatives of the Pontiff, etc., as :

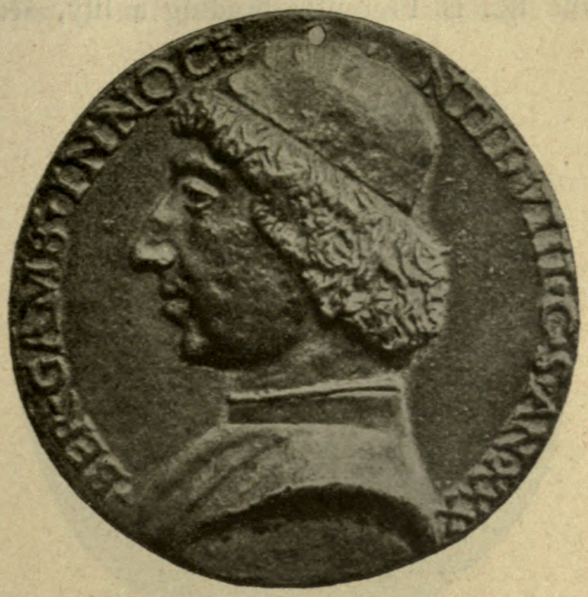


Antony, the " Great Bastard of Burgundy ".

Antonio Geraldini ; — Giovanni Mendoza ; — Teodorina Usamari-Cibo, the Pope's daughter ; — Peretta Usamari, daughter of Teodorina ; — Silvestro d'Uziari, bishop of Chioggia (dated 1485) ; — Cardinal Giangiacomo Sclafenati ; — Filippo Sclafenati, brother of Giangiacomo ; — Fabritio Marliani, bishop of Piacenza ; — John

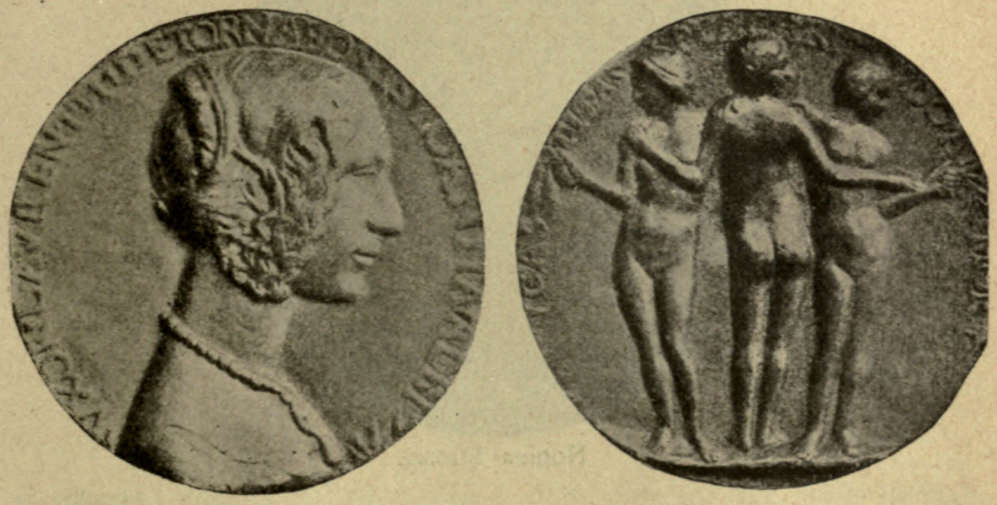
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Kendal, and Guillaume Caoursin, Knights of the Order of Rhodes, etc. To the eighties belong also quite a number of Florentine



Bernardo Gamb...

productions of Niccolo. Many of them portray members of the powerful Medici house, from Lorenzo and Giuliano to Cardinal Giovanni, and younger scions of the family, including Diamante



Giovanna Albizzi.

de' Medici, and another female portrait which may only be identified as belonging to the same series by the inscriptions **SEMPER** and

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GLOVIS. The Lorenzo de' Medici medal (*illustr.* Vol. II, p. 94) "gives the compressed, ugly features of the great statesman and patron of art, a heritage of his family, with a fidelity that borders on brutality" [1]. On the Rℒ. is Florentia holding a lily, seated under an



Nonina Strozzi.

olive-tree, the symbol of peace. " The artist always readily employed for the reverses of his medals the devices on the ancient

1. Fabriczy, *op. cit.*, p. 120.

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coins and gems, the originals of which were in possession of the Medici — a striking proof of the immediate influence which their collections exercised on the development of Renaissance art". Another medal of Lorenzo shows his portrait as a youth ; the head

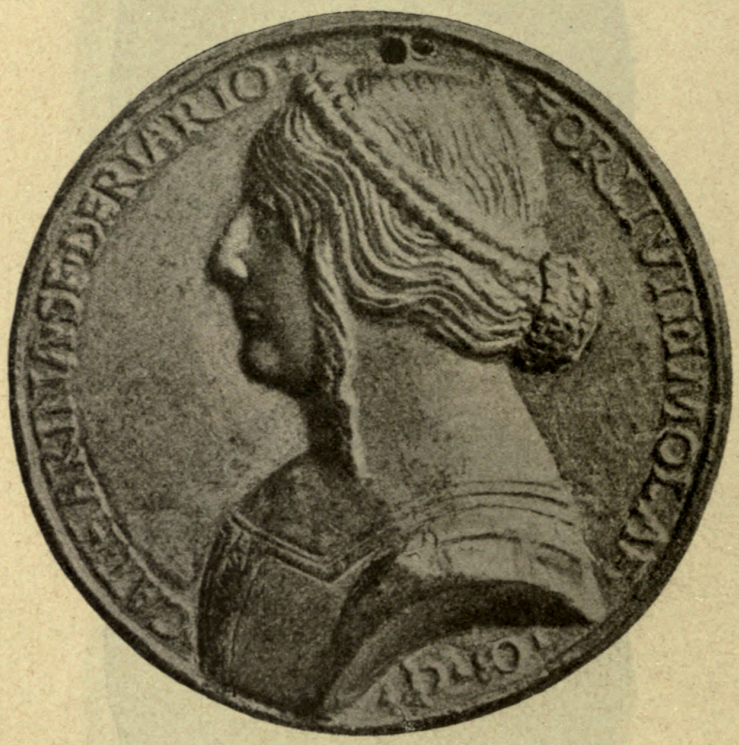


Lorenzo Cigliamocchi, 1495.

is adorned with a helmet (*illust.*, Vol. IV, p. 6). Two unique pieces, in the Berlin Cabinet, represent Giuliano and Giovanni, the brother and son of Lorenzo. The latter has already been mentioned as one of the artist's latest works. In the same group, we find portraits of members of the foremost Florentine families, which

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stood close to the Medici : Giovanni Tornabuoni ; — Lorenzo Tornabuoni and Giovanna Albizzi ; — Lorenzo Tornabuoni ; — Giovanna Albizzi (one *illustr.*, Vol. II, p. 95); — Lodovica Tornabuoni, daughter of Giovanni Tornabuoni ; — Filippo Strozzi ; — Nonina Strozzi, one of the medals claimed for the " Médailleur à l'Espérance ", which Bode identifies as Fiorentino ; — Giovanni Gaddi ; — Bernardo Salviati ; — Leonora Altoviti ; — Maria de Morelli ; — Roberto Nasi ; — and other members of the Sassetta, Federighi, etc., families. In the rank of the savants and artists of Lorenzo's court, Niccolo portrayed many, as Marsilio Ficino ; — Angelo



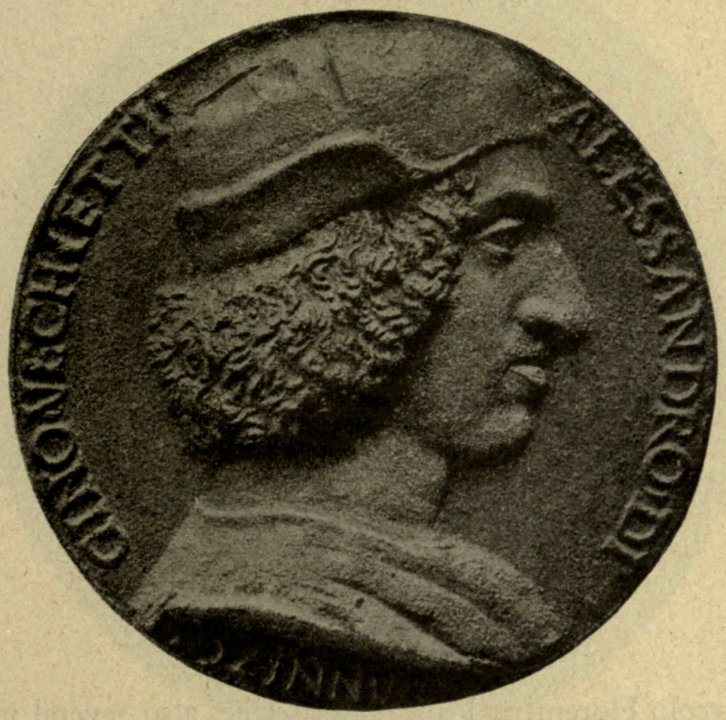
Catarina Riario-Sforza.

Poliziano, the intimate friend of Lorenzo and the tutor of his sons ; — Francesco Filarete, architect ; — Lorenzo Cigliamocchi, goldsmith (*illustrated*) ; — Francesco Lancillotto, painter, etc.

Some medals were modelled at Florence by Niccolo during occasional visits there of the portrayed personages, thus : Johann Greudner, bishop of Brixen (two varieties, one dated 1502) ; — Antonio Pizzamini, a Venetian ; — Prospero Fra Alberto Belli, of Perugia ; — Alfonso d'Este (a youthful portrait, dated 1493) ; — Ercole d'Este, father of Alfonso (probably of the same date) ; — Catarina Riario-Sforza (modelled before 1488, during the life-time

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of Count Girolamo Riario, her consort ; *illustrated*) ; — Another, of later date, showing the heroine's portrait in widow's weeds (*illustr.*, Vol. I, p. 385) ; — her son, Ottaviano Riario ; Rv. the youthful Count on horseback. The last three medals have been attributed in error to Cennini. It is also interesting to note that the reverses of the two last pieces are reproduced almost exactly on medals of Jean du Mas and Antoine de Gimel, two of the French King Charles VIII.'s counsellors. This leads us to the vexed question of the authorship of the medals of that sovereign and members of his entourage, which had hitherto been thought to be the work of a medallist of Lyons, Nicolas de Florence († 1499), whose only



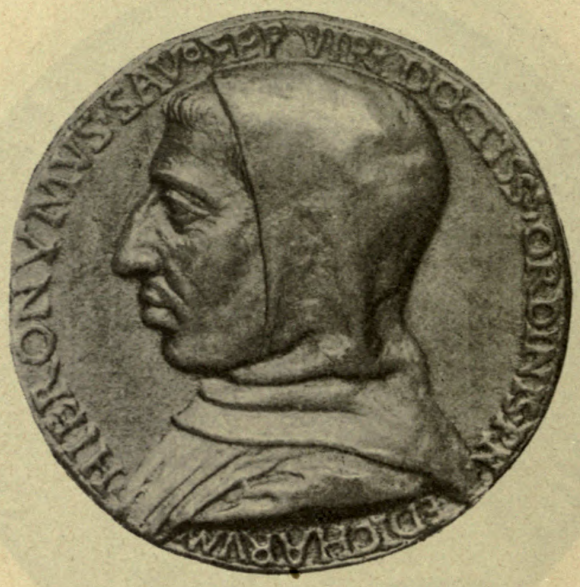
Alessandro Vecchietti.

authenticated production is a commemorative medal, of peculiar workmanship and in low relief, of the Visit to Lyons of Charles VIII. and Anne of Brittany. The Portrait-pieces above referred to are of Italian fabric and absolutely in the style of Niccolo Spinelli, and Bode's suggestion that they may have been modelled by our artist during the stay at Florence, after the capture of the city by the French, of Charles VIII. and his suite in 1495 is to my mind the correct solution of the problem. These medals comprise two ot Charles VIII. and those of Jean du Mas, seigneur de Lisle ; — Jean Matharon de Salignac ; — Béraud Stuart, seigneur d'Aubigny ; —

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Gilbert Bourbon, comte de Montpensier ; — and Antoine de Gimel.

To Lorenzo de' Medici's inspiration we owe the medals of some of the famous Florentines; the poets Dante, Boccaccio and Petrarch; the latinist Coluccio Salutati; the warriors Neri Capponi and Niccolo Uzzano; the secretary of state Marsuppini, and the ecclesiastics Gualberto, and Archbishop B. Antonino. We meet also with medallic portraits of individual members of foreign houses who filled important offices under or were in friendly relation with the Medici; so the Orsini through Lorenzo's consort, the Bentivoglio, through Ercole Bentivoglio, who was appointed in 1486 commander of the Florentine troops, the Mirandola owing to the friendship of Lorenzo with the scholar Pico, etc.



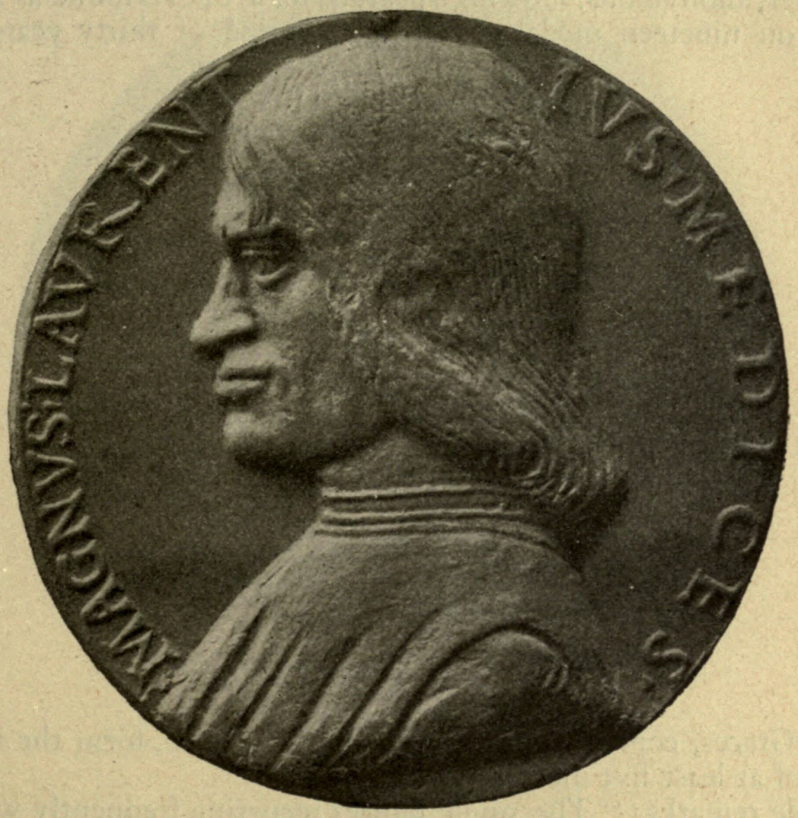
Savonarola.

To Niccolo Fiorentino Prof. Bode ascribes also several medals of Savonarola, hitherto given, on Vasari's evidence, to one of the two sons of Giovanni della Robbia (q. v.).

Prof. Bode, in *Florentine Sculptors*, p. 176, makes the following reference to Spinelli : " The die-cutter Niccolò Spinelli at the court of Charles the Bold ; the medallist Niccolò Sforzore Spinelli, who was in the service of Charles VIII. of France and lived for a time in Lyons, where he is supposed to have died in 1499; and the artist of the same name whose signature is on the medals of Lorenzo de'Medici and of several other Florentine nobles, and who died in 1514, are made out to have been two, if not three, different persons. His immense *oeuvre* comprising three times the number of that of Sperandio, accounted the most prolific medallist of the

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Quattrocento, is then distributed over a series of fabulous artists who are dubbed, in accordance with the reverses of the respective medals, the artist of the " Eagle ", or " Hope ", or the " Fortuna ", to whom might be added with quite as much sense " the Graces " or " the Constantia " and so on. All these medals have the same strongly marked, broad traits in the reverses, which the artist kept very simple in character and was fond of borrowing from other designs, especially the antique, because he knew that imagination and drawing were his weak points. But to do complete justice to



Lorenzo de' Medici.

this artist (who, though unequal and often careless, is worthy as a portrait-modeller to stand beside Antonio Pisano), would necessitate arduous researches in the archives of the period as to the personages he portrayed, his relation to other artists of his day, and the attitude of Florentine art towards the contemporary art of the Netherlands — all questions which have scarcely been touched upon to the present ".

Niccolo Fiorentino drew mostly from the antique for his reverse types; Athenion's cameo representing Gigantomachos in quadriga

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served him for the reverse of his medal of Alfonso d'Este, whilst on the medal of Antonio Geraldini is a reproduction of a reverse type of a sestertius of Balbinus. As a rule the artist's reverse types show a connection with the portraits figured on the obverses; thus, Nemesis on the medal of Giuliano de' Medici; Florentia on that of Lorenzo; Hercules (in the style of Pollaiuolo) on that of the army leader, Ercole Bentivoglio; Victory on those of Charles VIII., and Catarina Riario-Sforza; Chastity and Love on that of the youthful Rucellai, etc. Fortune occurs on medals of the period of Savonarola, also on one, dated 1503, of Niccolò Tranqueri, and another, anonymous, showing a bearded man. Spes is found as reverse type on nineteen medals covering a period of thirty years. The



Nemesis.

three Graces, copied from the well-known cameo, form the reverse type of at least five medals.

Bode remarks: "The single figures recurring frequently without the slightest change on the reverse of his medals are, however, as lacking in imagination as they are careless, even unskilled, in drawing. This applies to the figures of Hope, Love, Fortune, Nemesis, Wisdom, Mercury, as well as to those of the Rulers mounted or on foot, and to the Coats of Arms, Emblems, etc. They all have exactly the same character — wooden or awkwardly moving figures with large extremities, rude features, straggling hair and long ungraceful parallel folds in the fluttering pseudo-classical drapery. Animals are still more superficially characterised and executed, trees or flowers merely indicated. Unless he copies, the artist studiously avoids larger compositions; he cannot even place

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a few figures side by side with any success, as witness the reverses of the medals of Carlo Federighi and Antonio Pizzamani with the three wooden allegorical female figures in a row. And all his features are monotonously alike. The 'Spes', which, though the feeblest, occurs the most frequently, the 'Caritas', the 'Sapientia' (on an admirable unnamed female medal in the Simon Collection, on a Boccaccio medal and on the large Uzzano), and the 'Fides' of the Fra Alberto Belli medal are almost identical; the 'Nemesis'



Hercules crushing the Hydra.
(℞. of medal of Ercole Bentivoglio).

on the reverse of the Giuliano de' Medici medal, and the 'Minerva' on the Fra Benedetto Fiezzi and that of Ercole d'Este (Heiss, *The Medals of the House of Este*, Plate VII.3), and the 'Victoria' on the medals of Catarina Riario and of Charles VIII of France, are similar in pose, drapery, and treatment. Now it is true that of the five signed medals by Niccolo Spinelli three have reverses copied faithfully from antique cameos, the reverse of the fourth is almost entirely covered by an inscription, while the fifth alone bears a design of his own invention, consisting of a 'Florentia' seated

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under a laurel-tree offering flowers: a figure extraordinarily poor in design and rough in execution, and doubly conspicuous as the reverse of the medal of Lorenzo the Magnificent. In design and treatment this figure is typical of the majority of the medals under discussion, and the same hand is discernible at the first glance. It may also be briefly noted that all the inscriptions bear the same character as regards the form of the lettering and the adaptation to the space.

"Of course, among these hundred and thirty portraits are as many points of divergence to be noted as in the reverses, indeed more, for whereas the artist usually repeats himself in the compositions of the reverses, each portrait offers fresh points of interest, displays anew a masterly insight into character, and an astounding



Justice, Peace and Abundance.
(Rv. of medal of Innocent VIII).

strength of technique in giving each individuality its best plastic expression. Again, certain divergencies are the result of the fact that on occasion the artist did not work from the original sitter, but from some other copy, or even from his own imagination; in the latter case, as is evident from most of his restored medals, his obverses are as rough and sketchy as his reverses".

Prof. Bode points out that the medals, which have been grouped by French authorities under the headings of "Maître de l'Aigle", "à l'Espérance", "à la Fortune", etc. according to the reverse types recurring on them, are really all by the same hand. The portraits show the same peculiar characteristics of Niccolo Spinelli's handiwork; conception and treatment, style and art, differ but very little; even the inscriptions, lettering, arrangement of the legends,

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all indicate the same master. It is most improbable that there should have been at Florence, at the same time, about half a dozen medallists, all working in the same manner. Much more reasonable is the suggestion that Niccolo Fiorentino, the friend of the Medici, should have been entrusted with the modelling of portraits of the celebrities of the period; as Bode remarks: " The mere fact that the majority of these medals represent the most eminent personages and members of the first families of Florence, or men in close relations with them, irrespective of faction, during a period of nearly forty years, is one proof more that they are the work of *one* artist, and that one — Niccolò Fiorentino. For, then as now, any one requiring a work of the kind would assuredly address himself to the artist most in vogue. But that there should have been half a dozen equally celebrated medallists working in Florence at the same time is as improbable as that they should have all the same style or that there should be no record of a single one but Niccolò ".

" When the French entered Florence he modelled Charles VIII. and the great nobles who accompanied him, among them the banished Lorenzino de' Medici, who had returned with the French army. When Savonarola set up his spiritual government in Florence, Niccolo executed one medal after another of the popular friar, whose most enthusiastic partisans were to be found among the artists; and the majority of the medals produced between 1496



Lorenzo de' Medici.

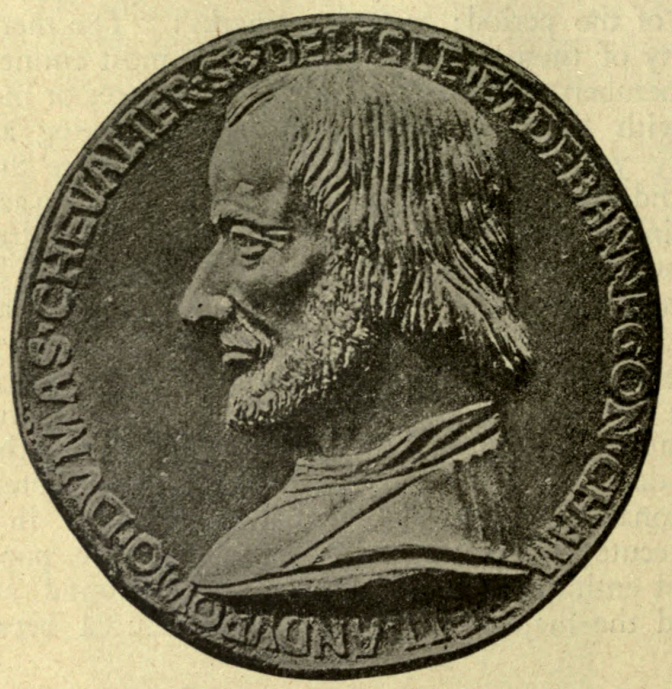
and 1498 are portraits of followers of the great Frate. However, after his excommunication when popular favour turned against him, Niccolò had not the slightest compunction in celebrating one of his judges, the old Vicar-General of the Dominicans, Gioacchino della Torre, in a medal dated 1498, the reverse of which shows the dagger and cap, the insignia of his office as executioner".

Prof. Bode states that he knows about 130 medals by Spinelli. This total I have reached in the alphabetical list below: —

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1. Anonymous. D.95. Youthful bust; Rℒ. AV. BESOING. SPERAVI. E. FAVLT, Spes (*Armand*, I, $\frac{96}{14}$).

2. — D.72. Youthful bust; Rℒ. POCHE FORTVNA, etc. Fortune (*A.*, I, $\frac{99}{5}$).





Jean du Mas.

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3. — Female bust (in the Simon Collection, *Bode*, p. 6). Albizzi, Giovanna. *Vide* Tornabuoni.

4. Altoviti, Leonora. D.71. Niece of Innocent VIII., the "Papessa". N° R/. (*A.*, II, $\frac{49}{6}$).

5. Antony, "the Great Bastard of Burgundy". D.87. Berlin (*Illustrated*).

6. B. Antonino, archbishop of Florence (Bode, p. 12).

7. Banducci, Bernardo. D.85. Bust to l.; No R/. Berlin (*A.*, II, $\frac{74}{3}$).

8. Barbigia, Bernardo del. D.86. Bust to l.; R/. ISPERO.IN.DEO. Spes (*A.*. I, $\frac{93}{1}$).

9. — Nonina Strozzi. D.90. Bust to r.; R/. As last (*A.*, I, $\frac{93}{2}$; *illustrated*).

10. Barbolano, Francesco. D.60. Bust to l.; R/. ABEO.SEMPER, etc. Fortune (*A.*, III, $\frac{28}{\text{A}}$).

11. Baroni, Francesco. D.97 × 86. Bust to r.; No R/. 1498 (*A.*, II, $\frac{74}{4}$).

12. Belli, Fra Alberto. D.56. Bust to l.; R/. FIDES (*A.*, I, $\frac{85}{5}$).

13. Bentivoglio, Ercole. D.77. Bust to r.; R/. TEMPORE.CONSILIO.VI. Hercules (*A.*, II, $\frac{66}{24}$; R/. *illustrated*).

14. — Barbara Torelli. D.78. Bust to l.; R/. Spes (*A.*, I, $\frac{93}{3}$).

15. Boccaccio. D.70. Bust to l.; No R/. (*A.*, II, $\frac{12}{7}$).

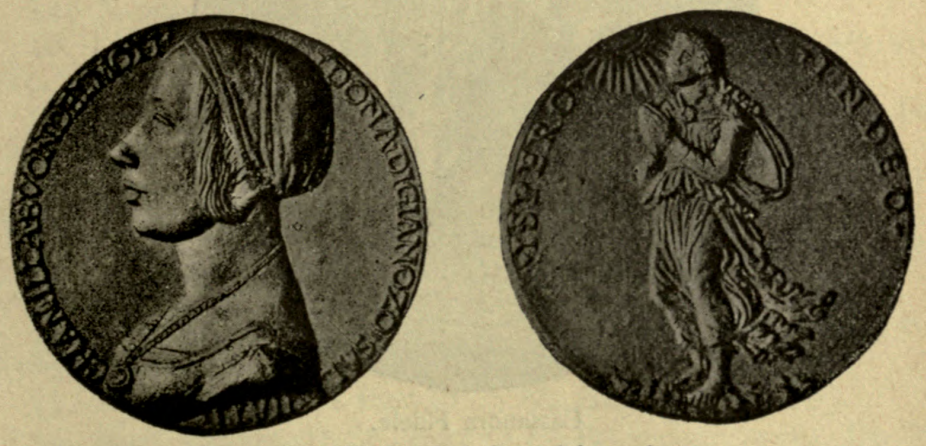
16. — D.57. Bust to l., draped; No R/. (*Heiss, Florence*, I, $\frac{140}{3}$).

17. — D.43. Bust to l., laur.; No R/. (*A.*, II, $\frac{12}{9}$).

18. — D.104. Bust to r., draped; No R/. (*A.*, II, $\frac{12}{10}$).

19. Bonaldi, Giovanni Marco. D.35. Bust to l.; R/. FIRMAVI Spes (*A.*, I, $\frac{94}{4}$).

20. Bourbon, Gilbert de, Comte de Montpensier. D.73. Bust to l.; No R/. (*A.*, II, $\frac{84}{4}$).



Camilla Salviati Buondelmonti.

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Buondelmonti, Camilla. *Vide* Salviati.

21. Caoursin, Guillaume, Knight of St. John of Rhodes. D.60. Bust to l.; ℞. Arms (*Bode*, p. 10; Pl. A, 2; *A.*, III, $\frac{188}{13}$).

22. Capponi, Neri. D.63. Bust to r.; ℞. ISPERO.IN.DIO Spes (*A.*, III, $\frac{25}{A}$).

Cassandra Fidele. *Vide* Fidele.

23. Castiglione, Antonio di Dante. D.69. Bust to l.; No ℞. (*A.*, I, $\frac{94}{6}$).

24. — Roberto di Dante. D.69. Bust to l.; ℞. ISPERO, etc. (*A.*, I, $\frac{94}{5}$).

25. Charles the Bold, duke of Burgundy. Great Seal.

26. Charles VIII., king of France. D.95. Bust to l.; ℞. VICTORIAM.PAX.SERVETVR. Victory in biga preceded by Peace (*A.*, I, $\frac{89}{22}$).

27. — D.40. Bust to l.; No ℞. (*A.*, I, $\frac{89}{23}$).

28. Cigliamocchi, Lorenzo. D.84. Bust to l.; ℞. L.C.M.ARIDEAT. VSQVE.1495. Fortune (*A.*, I, $\frac{98}{1}$).

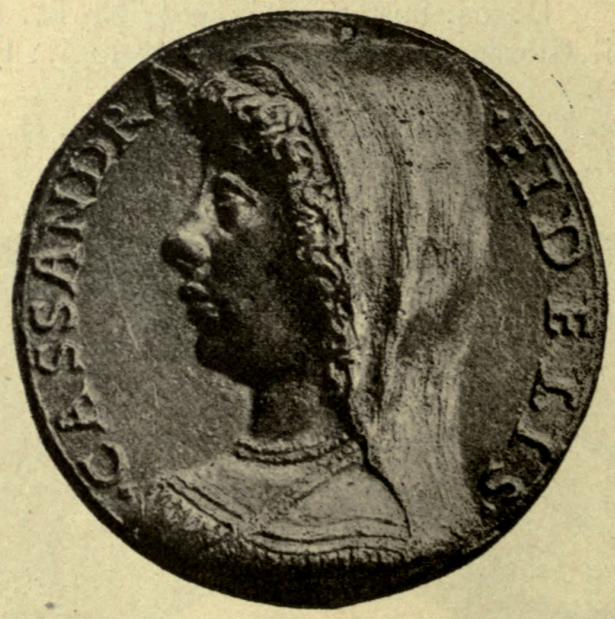
29. Dante Alighieri. D.55. Bust to l.; ℞. Dante looking at a Tower (*A.*, II, $\frac{11}{1}$).

30. — D.48. Bust to r.; No ℞. (*A.*, II, $\frac{11}{2}$).

31. Este, Alfonso I. d', duke of Ferrara. D.71. 1492. Bust to r.; ℞. OPVS.NICOLAI.FLORENTINI. — MCCCCLXXXXII. Triumphal quadriga (*A.*, I, $\frac{84}{1}$).

32. — — A second variety, mentioned by Bode.

33. — Ercole. D.50. Bust to l.; ℞. MINERVA (*A.*, II, $\frac{44}{3}$).



Cassandra Fidele.

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34. Federighi, Carlo. D.77. Bust to l.; ℞. FORTITVDO etc. Three nude females (*A.*, II, $\frac{75}{10}$).

35. Ficino, Marsiglio. D.57. Bust to l.; ℞. PLATONE (*A.*, II, $\frac{49}{8}$).

36. — — D.57. Bust to l.; ℞. Female holding serpent (*A.*, II, $\frac{49}{9}$).

37. Fidele, Cassandra. D.63. Bust to l. (in the Simon Collection; *Bode*, Pl. A, 6).

38. Filarete, Francesco di Lorena. D.48. Bust to l.; ℞. DE. HONOREM etc. Genius (*A.*, II, $\frac{77}{18}$).

39. Gaddi, Giovanni. D.90. Bust to l.; ℞. TANT.QUE.IE.VIVRAI. Eagle (*A.*, I, $\frac{96}{1}$).

40. Gamb..., Bernardo. D.63. Bust to l., ℞. SATIABOR &c. God in clouds; 1485 (*A.*, II, $\frac{64}{15}$; *illustr.*).

41. Geraldini, Antonio. D.67. Bust to r.; ℞. RELLIGIO SANCTA etc. Religion (*A.*, I, $\frac{84}{2}$).

42. Gimel, Antoine de. D.88. Bust to l.; ℞. PRESIT.DECVS. Gimel on horseback (*A.*, III, $\frac{25}{H}$).

43. Gozzadini, Giovanni. D.75. Bust to l.; ℞. REQVIES MEA. Eagle (*A.*, I, $\frac{97}{2}$).

44. Greudner, Johann. D.79. Bust to r.; ℞. CASTITAS etc. The three Graces (*A.*, II, $\frac{132}{5}$).

45. Gualberto, a Florentine ecclesiastic (*Bode*, p. 12).

46. Guidi, Giannantonio. D.90. Bust to l.; ℞. PROT.M. Eagle (*A.*, I, $\frac{97}{3}$).

47. Innocent VIII., pope. D.51. Bust to l.; ℞. The Cibo arms (*A.*, II, $\frac{63}{7}$; *Bode*, Pl. A, 3). Bode mentions as least two medals of that Pope.

48. Kendal, John, Knight of St. John of Rhodes. D.56. Bust to r.; ℞. Arms (*Med. Ill.*, I, $\frac{17}{3}$).

49. Lancilotto, Francesco. D.73. Bust to l.; ℞. Lancilotto on horseback (*A.*, II, $\frac{50}{10}$).

Leo X *vide* Cardinal Giovanni de' Medici.

50. Leccia, Antonio della. D.89. Bust to l.; ℞. MERCVRIO.NI.F. FLO. Youthful nude figure seated, etc. (*A.*, I, $\frac{84}{3}$).

51. Luti, Lodovico. D.74. Bust to l.; ℞. PRIVS.MORI etc. Fortune (*A.*, I, $\frac{98}{2}$).

52. Macchiavelli, Niccolo. D.91. Bust to r.; No ℞. (*A.*, III, $\frac{192}{E}$).

53. Manetti, B. Bonagiunto. In the style of Savonarola's medals (*Bode*, p. 13, note).

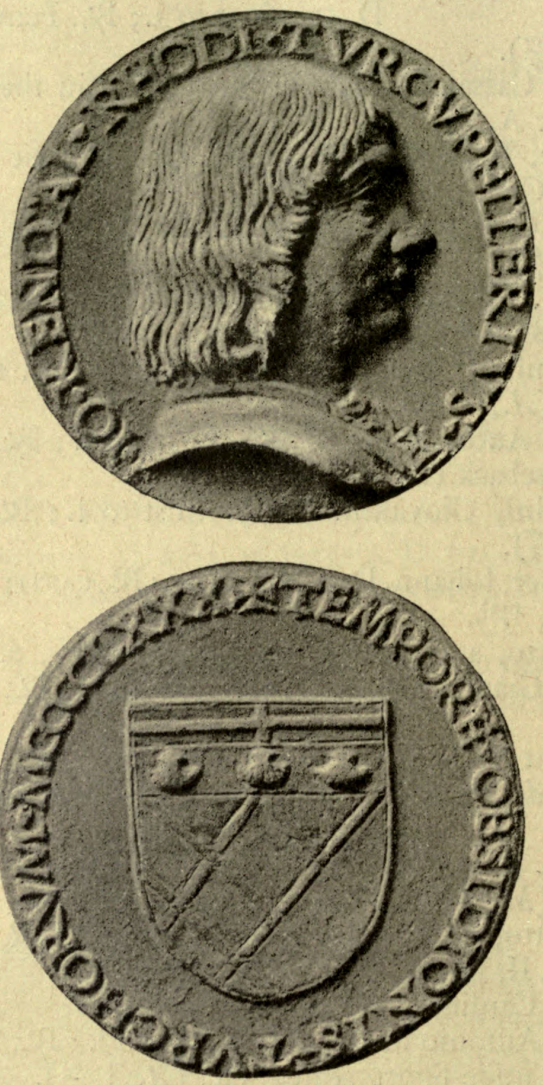
54. Marliani, Fabritio. D.68. Bust to l.; ℞. OCVLI.NOSTRI, etc., 1485 (*A.*, II, $\frac{55}{9}$).

55. Marsupini, Carlo. Bust to l.; ℞. Arms (*A.*, III, $\frac{157}{A}$).

56. Mas, Jean du. D.88. Bust to l.; ℞. PRESIT.DECVS. Du Mas on horseback (*A.*, I, $\frac{90}{25}$).

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57. Matharon de Salignac, Jean. D.88. Bust to l.; ℞. CANBELLANVS.REGIVS, etc. Matharon standing, etc. (*A.*, I, $\frac{90}{26}$).



John Kendal

58. Medici, Diamante de'. D.55. Bust to l.; ℞. Enclosure, on which a bird (*A.*, II, $\frac{75}{9}$).

59. — Unknown female member of the family (*Bode*, p. 11).

60. — Cardinal Giovanni de'. D.85. Bust to r.; ℞. CHARITAS etc. Female figure symbolising the three cardinal Virtues (*A.*, III, $\frac{27}{F}$).

61. — Giuliano de'. D.90. Bust to l.; ℞. NEMESIS. Draped female figure (*A.*, III, $\frac{27}{G}$).

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62. — — D.78. Bust to r. between N-A; No Rℒ. (*A.*, II, $\frac{49}{5}$; *Bode*, p. 11, 3).

63. — Lorenzo de'. D.35. Bust to l.; No Rℒ. (*A.*, I, $\frac{85}{6}$; *illustrated*).

64. — — D.86. Bust to l.; Rℒ. TVTELA.PATRIE. FLORENTIA.OP.NI.F.S. Draped female figure seated to r., etc. (*A.*, I, $\frac{85}{4}$; *illustr.* Vol. II, p. 94).

65. — — D.27. Bust to l.; Rℒ. VT.LAVRVS etc. (*A.*, II, $\frac{47}{4}$).

66. — Pier Francesco de' (mentioned by Bode).

67. Mendoza, Giovanni. D.56. Bust to l.; Rℒ. SPES.BONIS.DVX. Spes (*A.*, I, $\frac{94}{7}$).

68. Mirandola, Giovanni Pico della. D.85. Bust to r.; Rℒ. PVLCHRITVDO etc. Three nude females (*A.*, I, $\frac{86}{9}$).

69. Morelli, Luigia Pio. D.79. Bust to r.; Rℒ. ISPERO etc. Spes (*A.*, III, $\frac{26}{8}$).

70. — Maria. D.78. Bust to r.; No Rℒ. (*A.*, II, $\frac{52}{20}$).

71. Mucini, Maria. D.90. Bust to l.; Rℒ. EXPECTO, etc. Eagle (*A.*, I, $\frac{97}{5}$).

72. Nasi, Roberto. D.56. Bust to l.; Rℒ. VIRGINITAS etc. Young female and Cupid, etc. (*A.*, II, $\frac{59}{11}$).

73. Nicolai, Giuliano Daniele. D.63. Bust to l.; Rℒ. ABEO. SEMPER etc. Fortune (*A.*, III, $\frac{28}{8}$).

74. Orsini, Rinaldo. D.60. Bust to l.; Rℒ. BENE FACERE etc. Draped female figure, seated (*A.*, I, $\frac{86}{8}$).



Maria Poliziano.

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75. Pagagnoti, Alessandro di Pietro. D.80. Bust to l.; ℞. SPES. Spes (*A.*, I, $\frac{94}{8}$).

76. Papie, Giovanni P. de. D.57. Bust to l.; ℞. plain (*A.*, II, $\frac{76}{16}$).

77. Particini, Giuliano. D.65. Bust to l.; ℞. ISPERO etc. Spes (*A.*, I, $\frac{95}{9}$).

78. Petrarca, Francesco. D.54. Bust to r.; ℞. Poetry (*A.*, II, $\frac{12}{4}$).

79. — — D.47. Bust to r.; No ℞. (*A.*, II, $\frac{12}{5}$).

80. — — D.45. Bust to l.; No ℞. (*A.*, II, $\frac{12}{6}$).

Pico della Mirandola. *Vide* Mirandola.

81. Pizzamini, Antonio. D.61. Bust to l.; ℞. FOELICITAS etc. Three female figures, etc. (*A.*, II, $\frac{77}{19}$).

82. Poliziano, Angelo. D.55. Bust to l.; ℞. STVDIA. Female figure seated and Angel (*A.*, I, $\frac{86}{10}$).

83. — — D.55. Bust to l.; ℞. Bust of Maria Poliziano (*A.*, I, $\frac{86}{11}$).

84. — Maria. D.58. Bust to l.; ℞. CONCORDIA. The three Graces (*A.*, I, $\frac{87}{12}$; *obv. illustrated*).

85. — — D.58. Bust to l.; ℞. CONSTANTIA. Constancy (*A.*, I, $\frac{87}{13}$).

86. Puccini, Niccolo di Michele. D.85. Bust to l.; ℞. CHARITAS etc. Charity (*A.*, I, $\frac{85}{7}$).

87. Riario, Bianca. D.34. Bust to l.; ℞. IN TE DNE etc. The three Graces (*A.*, II, $\frac{58}{21}$).

88. — Catarina. D.73. Bust to l.; ℞. VICTORIAM etc. Victory in biga (*A.*, I, $\frac{87}{14}$).

89. — — D.73. Bust to l. in widow's weeds; ℞. as last (*A.*, I, $\frac{87}{15}$).

90. — — D.62. Bust to l.; ℞. TIBI ET VIRTVTI, Fortune (*A.*, II, $\frac{58}{19}$).

91. — Ottaviano. D.75. Bust to l.; ℞. OCTAVIVS.RI. Youth on horseback (*A.*, I, $\frac{87}{16}$).

92. Ridolfi, Girolamo. D.50. Bust to l.; ℞. GEMINIO.DICATVM. Pegasos (*A.*, II, $\frac{52}{22}$).

93. Roverella, Filasio. D.29. Bust to l.; ℞. FIDES etc. Female figure, &c. (*A.*, II, $\frac{45}{15}$).

94. Salutati, Coluccio. D.59. Bust to l.; ℞. EX DECRETO PVBLICO. Laurel-wreath (*A.*, II, $\frac{13}{12}$).

95. Salviati, Bernardo. D.87. Bust to r.; ℞. CHARITAS.SVMMVM.BONVM. Charity (*A.*, I, $\frac{88}{17}$).

96. — Camilla Buondelmonti. D.90. Bust to l.; ℞. ISPERO etc. Spes (*A.*, I, $\frac{95}{10}$; *illustrated*).

97. — Gianozzo. D.89. Bust to r.; ℞. ARIDEAT etc. Fortune (*A.*, I, $\frac{99}{3}$).

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98. — Giovanni (mentioned by Bode, but the medal described in Armand, II, $\frac{153}{9}$ cannot be the one by Niccolo).

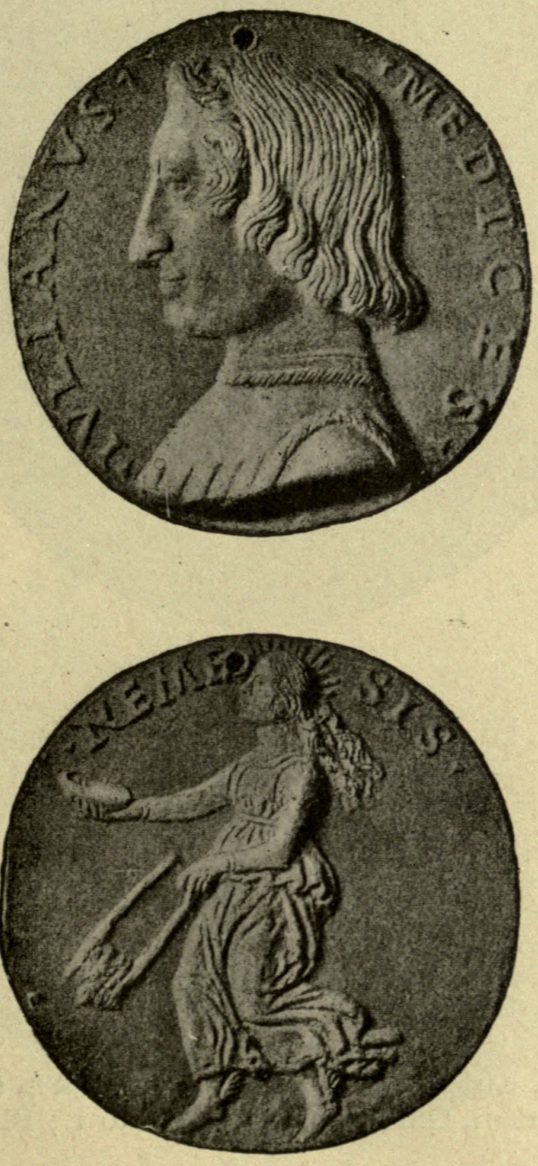
99. Sassetta, Jacobo. D.91. Bust to l.; R/. plain (*A.*, II, $\frac{50}{13}$).

100. Savonarola. D.90. Bust to r.; R/. Hand holding dagger (*A.*, I, $\frac{106}{1}$; *illustrated*).

101. — D.95. Bust to l.; R/. GLADIVS.DOMINI etc. Similar to last (*A.*, II, $\frac{46}{17}$).

102. — D.90. Bust to l., holding crucifix in front; R/. GLADIVS DOMINI etc. Similar (*A.*, II, $\frac{46}{16}$).

103. — D.62. Bust to l. in hood; R/. As last (*A.*, II, $\frac{46}{18}$; *illustrated*). There are other varieties.



Giuliano de' Medici.

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104. Sclafenati, Cardinal Giangiacomo. D.58. Bust to l.; ℞. Arms (*A.*, II, $\frac{55}{11}$).

105. — Filippo. D.54. Bust to l.; ℞. HIEROSOLOMITANVS etc. Youth (*A.*, II. $\frac{56}{12}$).

106. Servandi, Francesco. D.66. Bust to l.; No ℞. (*A.*, III, $\frac{157}{b}$).

107. Stia, Giovanni da. D.78. Bust to l.; ℞. SPES (*A.*, I, $\frac{95}{11}$; *illustrated*).



Giovanni da Stia.

108. Strozzi, Filippo. D.90. Bust to l.; ℞. Eagle (*A.*, I, $\frac{98}{6}$).

109. — Marco. D.90. Bust to l.; ℞. Arms (*A.*, II, $\frac{50}{14}$).

110. — Nonina. D.86. Bust to l.; ℞. ISPERO etc. Spes (*A.*, I, $\frac{93}{1}$; *illustrated*).

111. Stuart, Béraud. D.89. Bust to l.; No ℞. (*A.*, I, $\frac{90}{27}$).

112. Taberna, Stefano. D.81. Bust to l.; ℞. VIRTVTI etc. Youth between two standing figures (*A.*, II, $\frac{56}{13}$; *illustrated*).

113. Tanis, Masina de. D.60. Bust to l.; No ℞. (*A.*, III, $\frac{183}{0}$).

114. Tiezzi, Fra Benedetto, D.86. Bust to r.; ℞. CVNCTA etc. Minerva (*A.*, II, $\frac{78}{22}$).

115. Torelli, Barbara. D.78. Bust to l.; ℞. SPES (*A.*, I, $\frac{93}{3}$).

116. Tornabuoni, Giovanni. D.94. Bust to r.; ℞. FIRMAVI. Spes (*A.*, I, $\frac{95}{12}$).

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Stefano Taberna.



Niccolo Tranqueri.

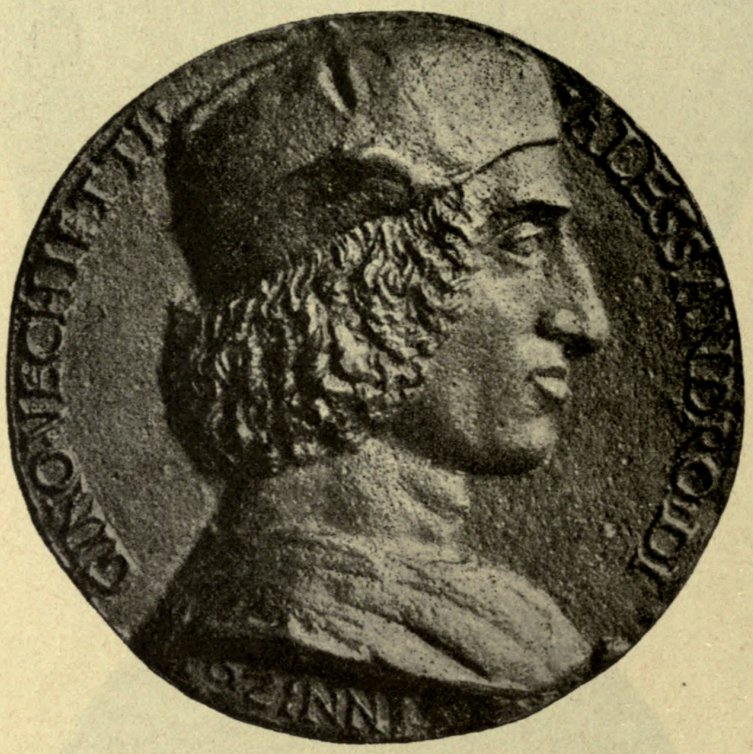
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117. — — D.35. Bust to r.; ℞. FIRMAVI—MCCCCLXXXXII. Spes (*A.*, I, $\frac{95}{13}$).

118. — Giovanni Albizza. D.77. Bust to r.; ℞. CASTITAS di. etc. The three Graces (*A.*, I, $\frac{88}{20}$).

119. — — D.77. Bust to r.; ℞. VIRGINIS.OS.etc. Diana (*A.*, I, $\frac{89}{21}$).

120. — Lodovica. D.80. Bust to l.; ℞. Unicorn (*A.*, I, $\frac{88}{88}$).



Alessandro Vecchietti.

121. — Lorenzo. D.77. Bust to l.; ℞. Mercury (*A.*, I, $\frac{88}{19}$).

122. Torre, Gioacchino della. D.68. Bust to r.; ℞. Mercury (*A.*, II, $\frac{71}{9}$).

123. — — D.78. Bust to r.; ℞. Dagger (*A.*, II, $\frac{71}{10}$).

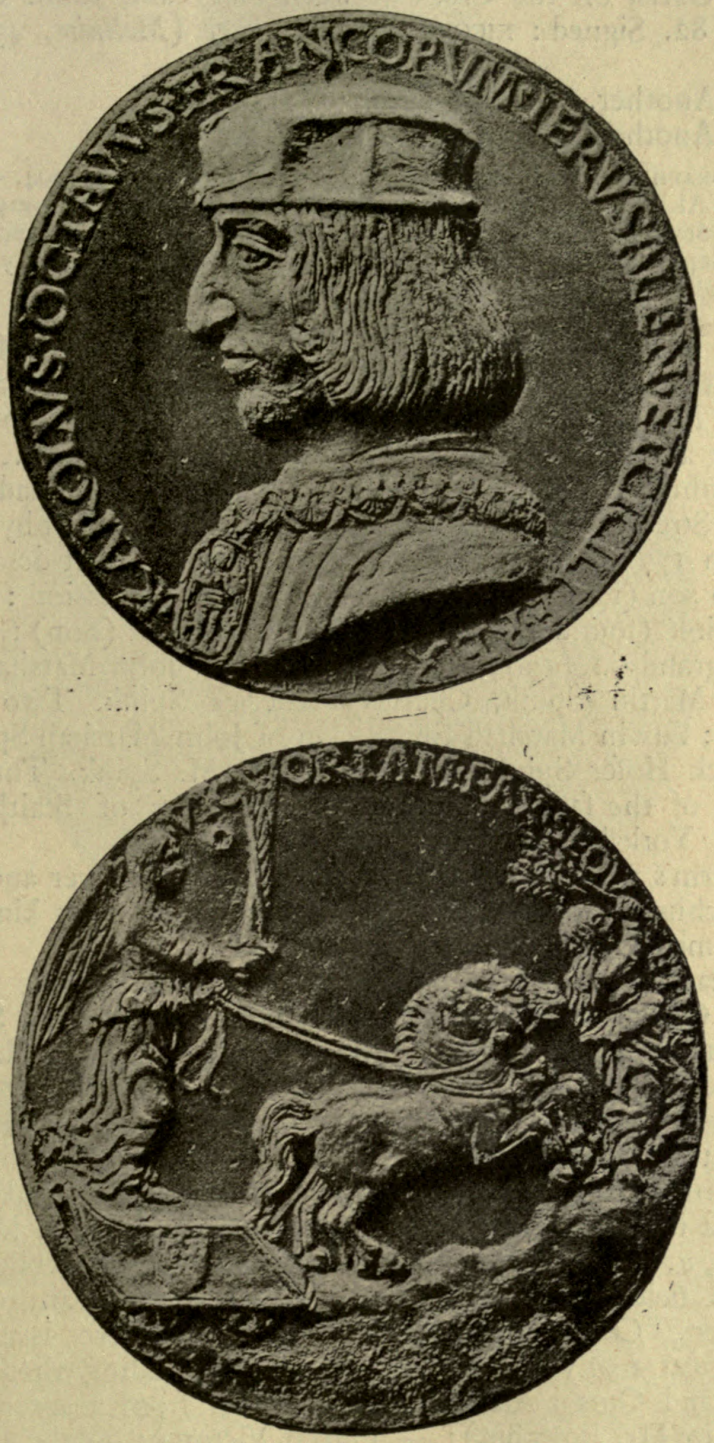
124. Tranqueri, Niccolo. D.74. Bust to l, (*Bode*, Pl. B, 1; *illustrated*).

125. Usumari, Peretta, and her mother Teodorina Usumari-Cibo. D.55. Bust of Teodorina to l.; ℞. PERETTA VSVMARIA. Bust to l. (*A.*, II, $\frac{57}{17}$).

126. Uziari, Silvestro d'. D.58. Bust to l.; ℞. VARIETAS—OPVS. NICOLAI.FORZORII.FLOREN.MCCCCLXXXV. Globe, etc. (*A.*, III, $\frac{20}{E}$).

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127. Uzzano, Niccolo da. D.93. Bust; Rx. EXPERIENTIA etc. Female figure facing (*A.*, II, $\frac{74}{2}$).



Charles VIII., King of France.

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128. Vecchietti, Alessandro. D.80. Bust to r.; ℞. PRIVS.MORI. etc. Fortune (*A.*, I, $\frac{99}{4}$).

129. Christ on the Cross between Mary and John. Plaquette, 156 × 82. Signed : NICOLO.M.FLOR.FECIT (*Molinier*, 433; *Bode*, 652).

130. Another. 88 × 68 (*Bode*, 653).

131. Another. 68 × 51 (*Bode*, 654).

BIBLIOGRAPHY. — W. Bode, *Niccolo di Forzore Spinelli*, Berlin, 1904. — Armand, *op. cit.* — Al. Heiss, *op. cit.*, — Bode, *Die italienischen Bronzen*, 1904. — Ibid., *Florentine Sculptors* (Niccolò's Portraiture), London, 1908. — Bolzenthal, *op. cit.* — I. B. Supino, *op. cit.* — Rondot, *op. cit.* — Vasari, *Lives* &c. I, 255. — C. von Fabriczy, *op. cit.* — *Gazette numismatique française*, 1905, p. 244.

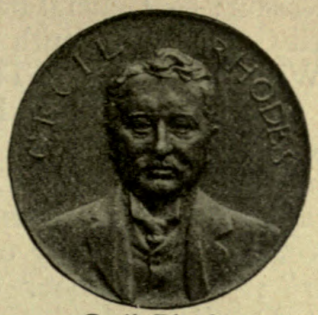
SPINK & SON, LIMITED (*Brit.*). Diamond and Pearl Merchants, Goldsmiths and Silversmiths, Jewellers, Coin-dealers and Antiquaries, Manufacturers of Medals, Die-sinkers, Designers, etc., formerly at 1 and 2 Gracechurch Street, London, E.C., and later 30, Cornhill, E.C., since 1894 also at 17 and 18 Piccadilly, W., 6, King Street S.W. Established at Gracechurch Street by Marshall Spink, in 1772. The firm affords an instance of direct descent from father to son (four generations). Partnership succession : (1) Marshall Spink (founder), (2) Daniel Edgar Spink (Son) : (3) John Spink (grandson, 1904). Present Partners : John Marshall Spink, Samuel Martin Spink, Charles Frederick Spink. Two sons in business : Edwin Marshall Spink, son of John Marshall Spink, and John Jack Hofer Spink, son of Samuel M. Spink. The earliest mention of the family occurs in the registers of Staithes, near Whitby, Yorkshire.

The firm's works are equipped with the latest power and reducing machinery for the perfect manufacture of every kind of die-sinking, medal, badge and ticket-work.

The earliest medals issued by Messrs Spink include : Pattern coins of Queen Victoria 1887, consisting of Crown and Sixpence, in various metals ; — Postal Jubilee Medal, 1890 ; — Marriage of the Duke of York and the Princess Victoria Mary (May) of Teck, 1893 ; — Queen Victoria Diamond Jubilee Medals, 1897 (varied types), etc.

The firm, anxious to produce only what should be truly artistic, employed talented artists and designers (in particular, Mr. Frank Bowcher, *q.v.*), with the result that their Diamond Jubilee Medals held the field for artistic worth and true portraiture against all comers. Continuing in this line, they have issued since 1897 a great many medals, the portraits including those of King Edward and Queen Alexandra (the former from a special sitting granted to Mr. Bowcher) ; — Queen Victoria ; — the Prince of Wales ; — the Queen of Holland ; — King Carlos and the Queen of Portugal ; — the Earl and Countess of Derby ; — Lady Mackenzie;

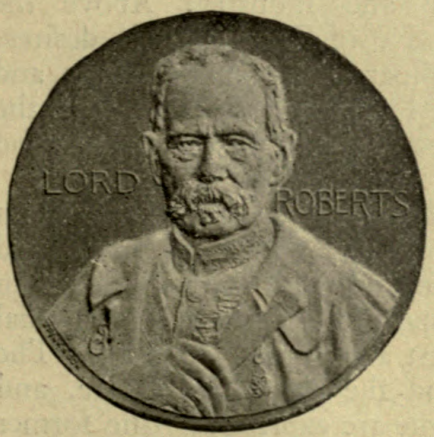
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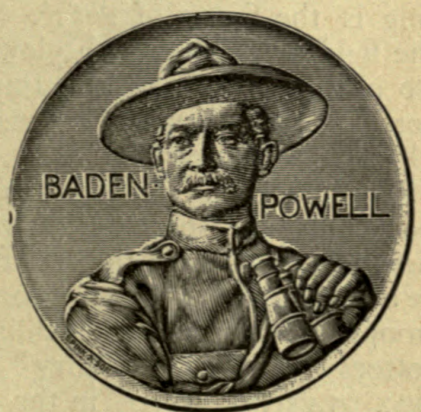
Cecil Rhodes.



King Carlos and Queen Amelia of Portugal.



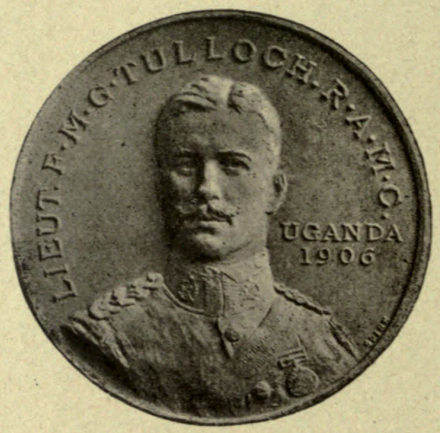
Lord Roberts.



Baden-Powell.

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— Lord Roberts; — Nelson; — General Baden-Powell; — Cecil Rhodes (for the Chartered Company of South Africa); — Sir Henry Irving; — Sir George Williams, &c., &c. The subjects included: Accession of the King (the great "British Empire" medal, 5 in. in diameter); — "Punctual Attendance" for the late School Board for London, and for the London County Council; — Boards of Education; — "Diamond" Jubilee, in many designs, including that issued by the Corporation of the City of London, 1907; — "Absent-minded Beggar"; — "The Boer War"; — "Death of Cecil Rhodes"; — "Opening of Sheffield University"; — "L'entente cordiale"; — "Centenary of the Battle of Trafalgar"; — Opening of the Blackwall Tunnel; — the Tulloch medal for services in connection with the cure of sleeping sickness, etc. and many other Prize, Commemorative, and Personal Medals.



The Tulloch Medal.

One of their best productions is the British Empire Medal, 1901, (*illustrated*).

Obv. Bust of King Edward VII., supported on either side by emblematical figures of Justice and Industry. Above the King is the figure of Peace, expressive of His Majesty's desires. The field is enriched with views of Bloemfontein and Pretoria, and also of the Houses of the Imperial Parliament. Above all is the motto, "OPPRESSORVM CONSERVATOR", and in the foreground below is the Union Shield.

Rev. The Commander-in-Chief, Earl Roberts, holding his bâton and facing the spectator. Above him are figures of Fame and Victory: the latter in the act of placing a wreath upon his head. In the background is seen a column composed of Regulars and Colonial Troops, Volunteers etc., defiling past a mountainous range. The mottoes "VIRTVTE et DVCTV" behind the equestrian figure, and "PAX QVÆRITVR BELLO" in the exergue are expressive—the former

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of the valour of the troops under the skilful generalship of Lord Roberts, and the latter of the Nation's object for the War.

Only 2 examples of this Medal were struck in Gold; 50 in Silver; and 150 in Bronze.



'Entente cordiale' Medal.

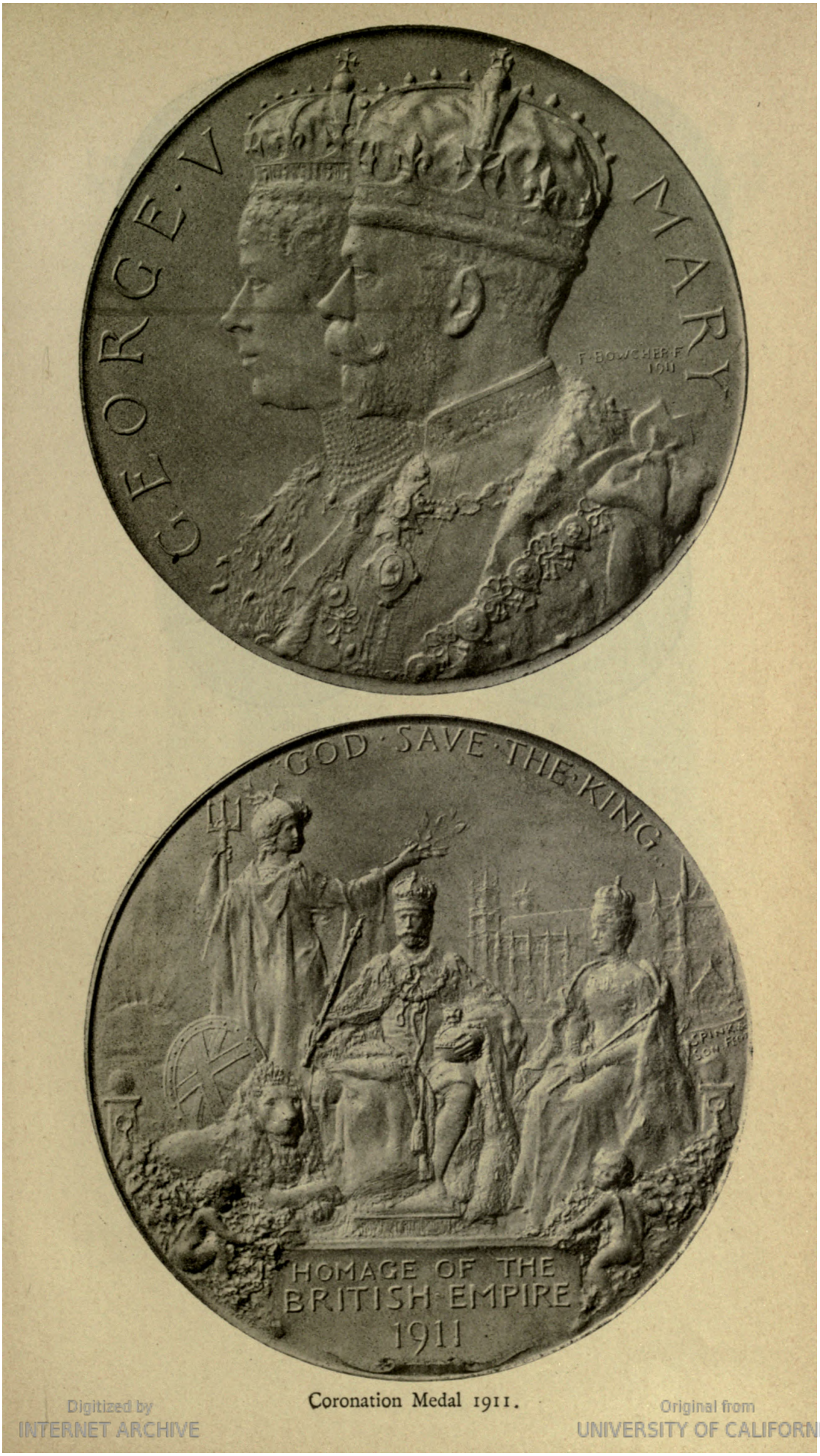
Among the latest productions of Messrs. Spink & Son L^d are: Medals commemorating the Visit to London of King Manuel of

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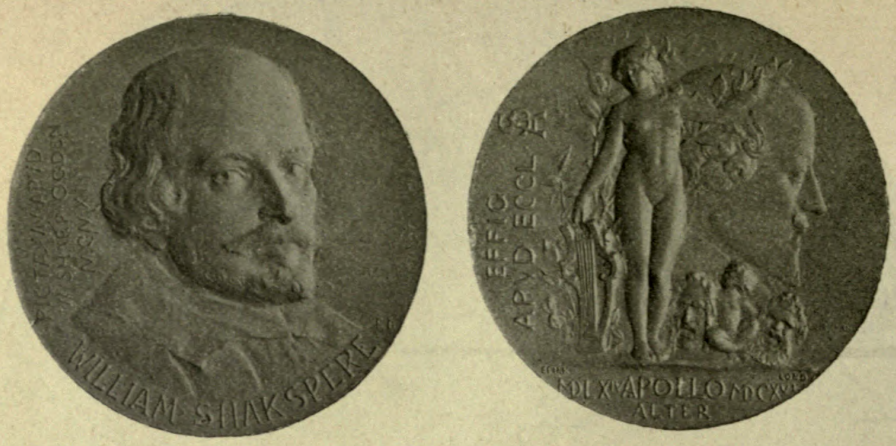
The British Empire Medal.
(modelled by F. Bowcher).

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Coronation Medal 1911.

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The 1911 Shakspere Medal.



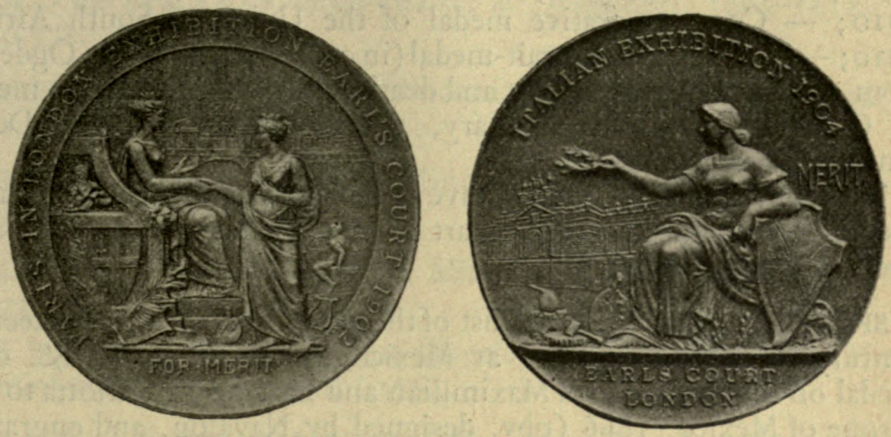
Sir Henry Irving, Memorial Medal.



Edward VII., Memorial Medal.

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Portugal, November 1909 ; — the Sandford Saltus Prize Medal of the British Numismatic Society, 1910, both of which were modelled



Prize Medals of the Earl's Court Exhibition.



War Medals.

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by Mr. Bowcher (the first specimen of the latter medal was awarded to Mr P.W.P. Carlyon-Britton, President of the British Numismatic Society, 1910); — King Edward VII. Memorial medal, 1910; — Commemorative medal of the Union of South Africa, 1910; — Shakespeare Portrait-medal (in commission for Mr. Ogden), from a contemporary portrait and death mask; — Coronation medal of George V. and Queen Mary, 22. June 1911; — The Delhi Durbar, December 1911, etc.

The efforts of Messrs Spink have been constantly directed towards the improvement of medallic art in this country, and they have been singularly successful.

SPIRITU, A. (*Amer.*). Medallist of the second half of the nineteenth century, and Mint-engraver at Mexico, by whom is the Æ. of a medal on the Accession of Maximilian and his consort Carlotta to the throne of Mexico, 1866 (obv. designed by Navalon, and engraved by Ocampo). He was also the Joint-engraver of a 20 Peso piece of Maximilian, 1866.

BIBLIOGRAPHY. — Benjamin Betts, *Mexican Imperial Coinage*, 1899.

SPITS (*Swiss*)? This Engraver's name occurs on a Portrait-medallion.

SPORRER, Mme MARIE NOËLIE (*French*). Contemporary Sculptor, born at Blain, near Toul; pupil of Theodose Sporrer. At the Salon 1888 she exhibited a Portrait-medallion in terra cotta of Mlle Berthe Denisot.

SPORRER, THEOBALD JOSEPH (*French*). Contemporary Sculptor, born at Bordeaux; pupil of the sculptor M. Charles; resided at Limoges, and later at Boulogne-sur-Seine.

At the Salon 1885 he exhibited a Portrait-medallion of M. Hersac; — 1886. Mme B***; — 1888. Mme Sporrer; — 1890. Dr Lannelongue; — 1891. Mlle C***; — 1892. Mon bébé, Æ. medal; — 1895. Mme Didelot, etc.

SPRINGER, JOSEPH (*Austr.*). Contemporary Sculptor and Medallist, residing at Vienna. At the Brussels Salon de la Médaille 1910 he showed a bronze Plaque representing Poultry.

SPRINGER, MARTIN (*Austr.*). Assistant-engraver at the Vienna Mint, 1829-1837.

S.Q. *Vide* **SAMUEL QUERFURT.** Mint-master at Weissenfels, 1686.

S.R. *Vide* **STEPHAN REINHARD.** Mint-engraver at Brunswick, 1704-1718.

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S. R. *Vide* **SCHOLZ** and **RIEDNER**. Mint-master and Warden at Nuremberg, 1764-1770.

Sr. *Vide* **STOCKMAR**. Mint-master at Düsseldorf, 1805-1818. See also **T. S.**

SRBEC, MARTIN (*Bohem.*). Mint-master at Prague, 1421-1422, in conjunction with Jakob Wserub.

S. S. *Vide* **SIMON SCHNELL**. Mint-master at Arolsen, 1735, and Stuttgart, 1744-1752.

S. S. *Vide* **SIEGMUND SCHOLZ**. Mint-warden at Nuremberg, 1760-1774.

S. S. *Vide* **SCHRÖDER** (Mint-Director) and **SCHILLING** (Mint-administrator) at Bayreuth, 1764.

S. S. *Vide* **SCHWINGERSCHUH** (Mint-master) and **STÖHR** (Mint-warden) at Prague, 1766-1780; see also **E. V. S.** and **A. S.**

S. S. *Vide* **SIEGMUND STRASSER**. Mint-warden at Neisse, 1701-1714.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

SSATNY VON OLIWET, GEORG (*Bohem.*). Mint-official at Kuttenberg, 1566-69; another, 1669-1692. Privy-mark, a wing in circle.

SSIBILNIKOFF, IWAN (*Russ.*). Mint-master at S[t] Petersburg, 1796. His initials ИС occur on the currency.

SSULTYS VON FELSDORF, JOHANN (*Bohem.*). Mint-master at Kuttenberg, 1612-1613. Privy-mark, three acorns in circle.

S. T. *Vide* **THOMAS STOCKMAR**. Mint-master at Düsseldorf, 1805-1818.

ST. or **H. ST.** *Vide* **HEINRICH STRAUB**. Medallist at Munich, *circ.* 1767-1782.

S. T. *Vide* **STRICKLING**. Mint-master at Blomberg for the copper currency of Lippe, 1827-1840.

S. T. *Vide* **SEBASTIAN (?) THAM**. A Swedish Mint-master.

S. T. *Vide* **SPYTECK TARNOWSKI**. Polish Treasurer of the Crown, 1546-1548, whose initials occur on currency.

S. T. *Vide* **SIMON TIMPFE** Jun[r]. Son of Simon Timpfe Sen[r], Mint-master to the Abbess of Thoren, 1627; then Mint-master to the rulers of Julich-Berg, 1628; Mint-master at Glückstadt, 1640-43, Ratzeburg, 1645-1646; and Wismar, 1647-1650.

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S. T. *Vide* **SAMUEL TIMPFE.** Son of Simon Timpfe Senr, Mint-master at Burg, 1617, Steinbach, 1620 ; resigned in 1628, and was succeeded by Peter Timpfe, his brother, who was already in office at Gottorp in 1622, and acted later as Mint-master at Rostock from 1635 until his death in 1656.

S. T. *Vide* **SAMUEL TIMPKE.** Mint-master at Rostock, 1636-1656.

S. T. *Vide* **SALVATOR TISEO.** Mint-master at Parma, 1673-1679.

S. T. *Vide* **SAMUEL TOMSCHÜTZ.** Mint-master at Frankfort-on-M., 1836-1837.

ST or **STA.** *Vide* **STADELMANN.** Medallist at Dresden, *circ.* 1810.

ST. *Vide* **STETTNER, JOHANN THOMAS.** Die-sinker at Nuremberg, 1806-1824; born in 1786.

STE *Vide* **STEDELIN, D.**

ST. F. *Vide* **STIGLMAYER.** Medallist at Munich, 1813-1829.

ST. *Vide* **STIERLE, JOHANN JACOB.** Medallist at Berlin, 1784-† 1806.

STR. *Vide* **STRÖMER.** Mint-master at Stockholm, 1684-1699.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

ST. J. Signature on the obv. of a medal of the Pharmaceutical and Technical Society of Kaiserslautern.

ST. DES (or **R. A. ST. DES**) *Vide* **STOKES.** This signature occurs on Prize medals of the Jubbulpore, and Nagpore Exhibitions, 1866. The Rℒ. is signed **J. L. SC.**

S & T. Issuers of Counters, of the early part of the nineteenth century. These initials occur on counters in imitation of Spade Guineas, dated 1800, etc.

STABIUS, MEISTER DES (*Germ.*). Under this designation, Prof. Domanig describes two Portrait-medals of the early part of the sixteenth century: Johannes Stabius, poet and historiographer, † at Gratz, 1522 ; lead, 73 mill. ; — Charles V., uniface, cast Æ, 53 mill. (Domanig, *Die Deutsche Medaille*, p. 12, n°s 54, 56).

STABLER (*Amer.*). This Engraver's name occurs on a medal of the Maryland Institute for the Promotion of the Mechanic Arts, Baltimore (Snowden, *Washington Medals*, p. III, n° 23).

STACH, GEORG (*Germ.*). Die-sinker at Hildesheim, 1812. His initials **G. S.** occur on medals; amongst them: Medal of the Lodge

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'Frederick of the Temple' on the semi-centennial of the Lodge 'Gate of Eternity', Hildesheim, 1812.

STACK, Mlle A. BLANCHE (*Brit.*). Contemporary Sculptor, born in Ireland; pupil of Mlle Geneviève Granger, and J. Hughes.

At the Salon 1904 she exhibited a frame containing a Æ medal and several plaquettes, and at the Royal Academy 1905 a Portrait-plaquette of Mlle Geneviève Granger, and another of Rev. Charles J. Stack D. D. Again at the Paris Salon 1907 she had three Portrait-plaquettes of fine execution.

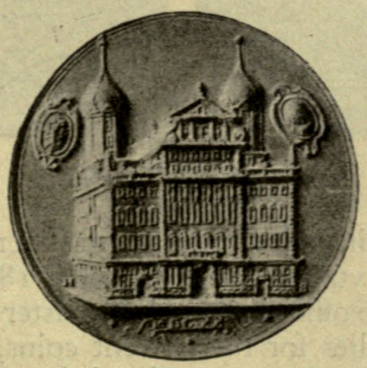
STADELMANN, JOHANN VEIT (*Germ.*). Medallist, born in 1792, was working at Dresden, from about 1810. He is the author of a medal on the Jubilee of King Frederick Augustus of Saxony, and of another, commemorating the same event, engraved in conjunction with Karl R. Krüger (Bolzenthal, p. 317).

STADELMANN, RUDOLPH (*Germ.*). Medallist and Mint-engraver at Darmstadt, *circ.* 1817-1843. His signature **ST** occurs on a Double Thaler of Lewis II. of Hesse 1841 and other Hessian currency, as on a Gulden of Philipp of Hesse-Homburg, 1841.

STADLER, ANTON (*Germ.*). Medallist at Augsburg, *circ.* 1620-1630. His initials **A S** occur on an oval medal of Augsburg, 1627, reproduced by *Domanig*, Pl. 58, 318. It has on obv. the portraits and arms of the Augsburg Septemviri Hieronymus Imhof, Bernhard Rechlinger, H. Walter, C. Peutinger, D. Welser, J. Fugger and Ch. Ilsung. Gold and silver specimens are known.

Bibliography. — Bolzenthal, *op. cit.* — Nagler, *op. cit.*

STADLER, HANS (*Germ.*). Medallist at Augsburg, *circ.* 1620-1630. He signed with **H S** a medal on the completion of the Augsburg Town-hall, by the building of the two side towers, 1620 (Domanig, n° 577).



The Augsburg Town Hall.

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STADLER, DAVID (*Germ.*). Medallist at Augsburg, *circ.* 1621-1645.

STADLER, EMANUEL (*Germ.*). Line-engraver at Munich, *circ.* 1594, mentioned in a MS. of Beierlein, now in the possession of Emil Bahrfeldt. He has not worked as a Die-sinker. *Vide* J. V. Kull, *Richtigstellung*, Monatsblatt der numismatischen Gesellschaft in Wien, 1902, p. 320.

STADLER, HANS JACOB (*Austr.*). Mint-master at Vienna, 1637-1639, and again 1644-1648. By him are the following coins in the city collection at Vienna : Double Ducat 1645 ; — Ducat 1639 ; — Thalers 1637, 1638, 1644, 1647 ; — Half Thalers 1641, 1648 ; — Quarter Thalers 1648, and Groschen of 1637.

STAEDELI, DAVID. *Vide* **STAEDELIN** *infra*. (F. Haas, *Beiträge zu einer Luzernerischen Münzgeschichte*, Rev. suisse de num., 1899, p. 104).

STAEDELIN (also **STEDELIN, STENDELIN), DAVID ANTON** (*Swiss*). Medallist, Goldworker, Mint-master, etc., born on 22. April 1737 at Steinen in Canton Schwytz, studied first at Lucerne, and went in 1750 to Sion, where he resided until 1755. He learned the art of die-engraving under Hedlinger. We find him working in 1755 at Zoug at a goldsmith's, in which branch of art he perfected himself by a prolonged stay with the Goldsmith of the Court of Sardinia at Turin. In 1760 he returned to his native country. Joint Mint-master from 1791 to the Bishop of Sion, and also at Schwytz and Aarau. He cut dies for currency for Lucerne 1803-1812, Uri and Nidwald



Gulden of Schwytz, 1785.

1812, and remained in office until 1819. After that date he settled permanently at Schwytz, and died there in 1830, at the advanced age of 94. He had also officiated as Mint-master in Canton Schwytz. He engraved many dies for the current coins, some of which are signed : SCHWYTZ. *A*. Ducat, undated (1779 ; signed **S**), 1781,

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1788, 1790 (S); Æ. Gulden 1785 (STEDELIN), 1797 (S); Half Gulden 1785 (*St.*) and 1797 (S on both sides); 5 Schilling pieces 1785, 1787 (S). — BISHOPRIC OF SITTEN. Franz II. Friedrich am Buel: 20 Kreutzer piece 1777 (D. S.); 12 Kreutzers, 6 Kreutzers 1777 (D. S.); Batzen 1776 (sev. var., signed : D. S. or D. ST.), 1777, (D. S.); Half Batzen 1777 (D. S.); Kreutzer 1776 (S.). — UNTERWALDEN. *Æ.* Ducat 1787, with St. Nicholas von der Flue (S).

By him are also a Medal on the Renewal of the League between the seven catholic cantons and Wallis, 1780 (signed : STEDELIN F.). — Scholastic Prize Medal of Schwytz (S), three varieties; — Scholastic Prize medal of the Abbey of Einsiedeln for the Bellinzona Gymnasium, etc.

Many of his productions are described in the Stroehlin Sale Catalogue, III, 1911.

Staedelin was still active in 1803 as Rathsherr and Mint-master at Schwytz.

BIBLIOGRAPHY. — *Schweizerisches Künstler-Lexikon.*

STAEDTER. *Vide* Ammon, n° 414, p. 148.

STAEHLI, SAMUEL (*Swiss*). Die-sinker at Berne, XVII. century.

STAHL, JOHANN KASPAR (*Germ.*). Modeller of Nuremberg, died *circ.* 1815.

STALIN, GABRIEL LOUIS (*French*). Contemporary Sculptor and Medallist, born in Paris; pupil of Truphème, and Berteaux. At the Paris Salon, 1903, he exhibited a Portrait-medallion in bronze, of M. Auguste Truphème.

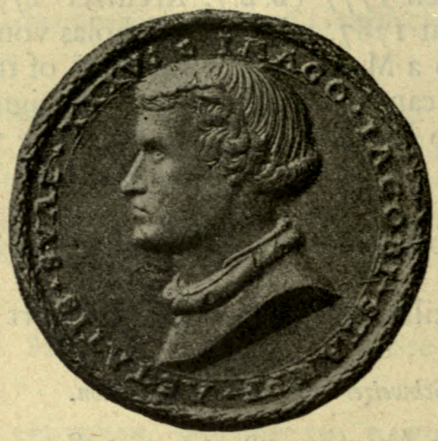
STAMPFER, HANS (Johann) **ULRICH**, the Elder (*Swiss*). Goldsmith of the early sixteenth century, a native of Constance, settled at Zurich before 1502, and died there in 1544 (according to Füssli in 1540). The father of Zurich's celebrated Medallist, Jakob Stampfer. From contemporaneous records we learn that H. U. Stampfer was appointed to assay the newly coined silver in 1526, probably in the quality of Warden of the Mint. From early times goldsmiths were entrusted at Zurich with the cutting of the dies for the currency, medals, seals, etc. and it is almost certain that H. U. Stampfer is responsible for some at least of the coin-dies of the Zurich Mint between 1502 and 1540. In 1514 he was elected to the "Gross Rath", and became 'Zugmeister' in 1526. He was one of the champions of the Reformation at Zurich.

There is a Portrait-medal of him, which is one of the earlier works of his son.

BIBLIOGRAPHY. — Dr Carl Brun, *Schweizerisches Künstslerlexikon.*

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STAMPFER, HANS JAKOB (*Swiss*). Goldsmith, Medallist and Coin-engraver, and one of the foremost artists of Switzerland in the sixteenth century. A son of H. U. Stampfer, he was born at Zurich circ. 1505, and died there in 1579 (according to some authorities on the 2nd July).



Self-portrait of Jakob Stampfer.

Jakob Stampfer was initiated at an early age by his father in the art of die-sinking and goldsmith's work. In conformity with the custom of the time, he travelled abroad and visited various towns in the South of Germany. Meier suggests that he may have made a stay at Augsburg and worked under the famous medallist, Friedrich Hagenauer, with whose style and method of treatment, especially in portraiture, his own bears strong similarity. In 1530 the artist returned to his native town, and was received a "Meister" in his profession. It is probable that between 1530 and 1540 he worked in conjunction with his father. In 1535 he married Anna von Schönau; in 1544 he was appointed "Zwölfer zum Kämbel", 1555 Master of the guild of goldsmiths, 1560 Statthalter and Chief of the Corporations. From 1570 he filled the office of a bailiff at Wädenswil. He left three sons : Hans, Jakob, and Hans Ulrich, the latter of whom also held important civic appointments.

One of the earliest medallic works of the artist is the Portrait-medal of his father Ulrich Stampfer, dated 1531. Then followed other medallic portraits of his famous compatriots, and foremost amongst these, the Reformers Ulrich Zwingli of Zurich, and Joh. Oecolampadius of Basle, which were issued as presentation pieces to their friends and admirers. The two portraits occur on some specimens as obv. and R℣ of the same medal. They date from the period between 1531 and 1540. Two other varieties of Zwingli medals are known. In 1537 he cut the medal of the 60 year old historian Hans Füssli, author of the "Eidgenössische Cronik".

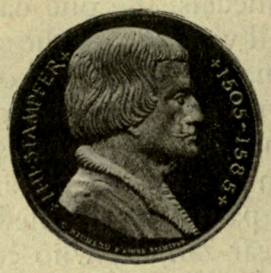
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Some specimens occur with Füssli's father's portrait on the Rℒ, which Dr Lehmann considers as a proof that the Füssli medal was executed by the father's wish. The two Portrait-medals of Simon Grynaeus, rector of the University of Basle, 1541, and Magister Johannes Fries of Greifensee, professor of classical languages, first at Basle and later at Zurich, are both dated 1540. Of Heinrich Bullinger, Stampfer engraved two medals, the one dated 1542, which depicts the Zurich Antistes in full vigour, and the other 1566, which shows him as a 62 year old man. To this gallery of scholars' medals belong also those of Peter Martyr Vermilius, theologian of Zurich, executed in the year of his death 1562, Ambrosius Blarer, the Constance reformer, which bears on the Rℒ an epigram by Rudolf Gwalther, Hans Asper, the Zurich painter. The medal of Colonel Wilhelm Froehlich of Riesbach, near Zurich, who commanded the Swiss in the service of the French King (L. F., *Une médaille suisse rare*, Geneva, 1904) is given by Erman to Stampfer, from its treatment and style; but this attribution is not absolutely certain. Well-known are Stampfer's medals of Bruder Klaus (Nicholas von der Flüe), which exist in two sizes, and have been duplicated in large numbers, in cast and struck specimens, but the work of which is not equal to some of the artist's best productions. His most famous medallic achievement is the medal commissioned by the Diet of the 13 cantons and allied states as a Presentation piece (Pathenpfennig) to the French King Henry II. on the christening of his daughter, the Princess Claudia, 1547. It was presented in 1548. Duplicates in silver were issued later as presents to statesmen and foreign ambassadors. Of very common occurrence are Stampfer's 'Bundesthalers', showing on one side the Oath of the Grutli. This medal, no doubt on account of its subject, became so popular that even to this day imitations are made. Beside these, Stampfer cut dies for a number of religious and allegorical medals (so-called "Pathenpfennige"), which medals it was customary to give as Presentation-medals on certain occasions and events in life, such as on a Birth, Christening, Confirmation, Marriage, Birthday anniversary, or at certain times of the year, New Year's day, Easter, Christmas, etc. Such medals were issued in large quantities in South Germany, especially at Augsburg, Nuremberg, also at Joachimsthal, etc., and not being signed, except in very few instances, it is difficult to determine the work of any particular artist.

Stampfer's reputation as an Engraver of coin-dies is well deserved. His 'Wappenthalers' of 1558 and 1559, Gold Crowns of 1561, dated and undated Thalers, struck between 1550 and 1570, exhibit the skill of an artist. There is no record of the date when Stampfer came into connection with the Zurich mint, which was owned by Gutenson, the engraver of many types of the currency of this period.

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But we learn that on Gutenson being appointed by Duke Wolfgang of the Palatinate to reopen in 1565 the old mint of Meisenheim, he entrusted Stampfer with the entire charge of the Zurich mint. It is quite clear, however, that Stampfer worked for neighbouring mints as well, as for instance, Zoug, St. Gall, Chur, etc., and we find him in 1563 applying to the Zurich Council for a recommenda-



Portrait of Jakob Stampfer.
(Jeton of the Swiss Numismatic Society).

tion as Die-cutter to the Archbishop of Salzburg. Bullinger, in a letter to the jurist Wolfgang Weidner in Worms calls him "omnium per Germaniam nobilissimo", an eulogium which is perhaps excessive, although the artist was undoubtedly the first of his time in his own country.

Only two pieces of plate are known so far, which undoubtedly belong to Stampfer: a Goblet, cast in silver, presented by the Canons of Constance Cathedral to Strassburg in 1545 (now preserved in the Hohenlohe Museum), and a double Goblet, in repoussé silver, which is the property of Basle University (on exhibition at the Basle Historical Museum).

Stampfer cut many seals, armorial stamps, etc. On his activity as a seal-engraver cf. *Neujahrsbl. zum Besten des Waisenhauses in Zurich*, 1896, p. 12.

Stampfer's technique is that of the Augsburg and Nuremberg masters. He worked by the same processes, first preparing his models in honestone or wood, making from these moulds in which the medals were cast.

MEDALS.

Johann Huldreich Stampfer, the artist's father, 1531 (*Haller* I, 122); — Ulrich Zwingli, undated (1531; 3 varieties; *H.* I, 306, 307; *Trésor* 8, 5; *one illustrated*); — Ulrich Zwingli and Johannes Oecolampadius (obv. and Rv.); — Hans Füssli, at the age of 60, 1537 (*H.* I, 121); — Hans Füssli and his father; — Simon Grynaeus, 1540 (*Trésor* 15, 5); — Two Plaquettes with the portraits of Grynaeus and Fries are reproduced in *Zwingliana* 1908, Pl. I. nos 4-5. Magister Johannes Fries of Greifensee, philologist, 1540

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(a specimen in the Lanna sale brought 1100 Marks); — Heinrich Bullinger, 1542; — The same, at the age of 62, 1566 (*illustrated*); — Rudolf Gwalther, pastor at the "Grossmünster"



Ulrich Zwingli.





Heinrich Bullinger.





Wilhelm Froehlich.

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(1566) (*H.* I, 215); — Heinrich Bullinger and Rudolf Gwalther (obv. and R/); — Peter Martyr Vermilius, professor of theology at Zurich, 1562; — Ambrosius Blarer, the reformer of Constance (the epigram of the R/ is ascribed to Rud. Gwalther); — Hans Asper, painter of Zurich (*H.* I. 87). This medal has also been given to Lorenz Rosenbaum (p. 214 *suprâ*); — Johannes Oecolampadius (Hausschein or Heussegen), the Basle reformer, 1541 (*Hall.* I, 251); — Wilhelm Froehlich, colonel of the Swiss in the service of the French King (the attribution to J. Stampfer is not absolutely certain; *H.* I, p. 120, n° 201; *illustrated*); — The artist's self-portrait, at the age of 35 (*illustrated*). The Löbbecke specimen of this medal was purchased by the Swiss National Museum, 1908, for 2700 Marks; — Nicholas von der Flüe (Bruder Klaus), in two sizes; the large medal was probably engraved in commission for the Unterwald government, whereas the smaller one was probably meant for general distribution. Cast specimens are not of uncommon occurrence. Several varieties are known (*one illustrated*); etc.

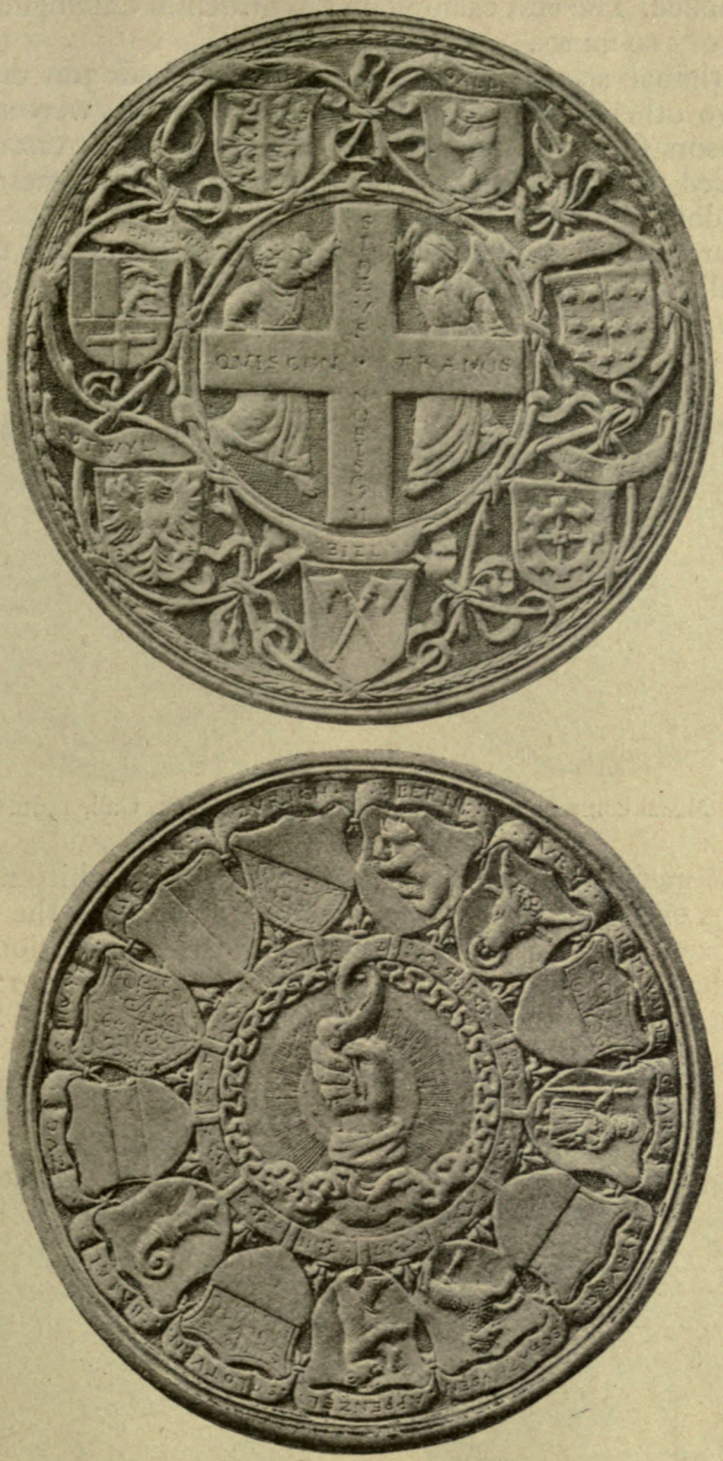


Nicholas von der Flüe.

Other Portrait-medals are given to Jakob Stampfer with more or less certainty. Dr Lehmann however does not mention them : Josias Simler, 1567 (1576 ?); — Berthold Haller, the reformer of Berne, 1535 (Sattler I, 1); — Hans Offenpech, of Ratisbon, 1540, etc. These medals are all said to bear Stampfer's monogram IS.

The most famous medallic work by the Zurich artist is the large Medallion issued by the Confederate States and Allies for presentation to King Henry II. of France on the occasion of the Christening of his daughter, Princess Claudia, 1547 (several varieties exist; *Haller* I, 30; *Wund. Cat.* 3501-2; *Stroehlin Cat.* III, n° 5589-92; *one illustrated*). These medals are cast and chased; some specimens

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Presentation medal of the Swiss States
to Henry II. on the Christening of Princess Claudia, 1547.

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are enamelled. The best example in the Stroehlin Catalogue realized the sum of 510 francs.

The original specimen of this medal weighed 300 crowns in gold. Two others, each of the weight of 50 crowns, were struck for her sponsors (*H.* I, p. 20, n° 30). Other specimens cast in silver were issued at a later time as Presentation pieces to Statesmen and Ambassadors of foreign States.

The rare medal commemorating the Independence of the town of St. Gall, 1566, is usually attributed to Stampfer (*H.* 1849; W. 2689; *Stroehlin Sale Cat.* III, n° 3047; *illustrated*).



Medal commemorating the Independence of St. Gall, 1566.

But the medallist's best known medallic work, of which numerous specimens exist and which was largely imitated, is the so-called "Schweizer-Bundesthaler", commemorating the foundation of Swiss Independence, 1291, "Anfang des Puntz im Jar Christi 1291", on which are depicted William Tell of Uri, Stauffacher of Schwytz, and Erne of Unterwald (*illustrated*).



Schweizer Bundesthaler.

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Besides these Stampfer engraved a series of medals with religious and allegorical representations, Moralpfennige, etc. which vary very much in artistic merit. Among these : The so-called " Reise-thaler", representing the conversion of Saul of Tarsus on his way to Damascus; many varieties; — Medal with the three cardinal Virtues, Faith, Love and Hope; — The three Holy Kings; — The Annunciation; — Jesus and the Samaritan woman at the well of Sychar; — The Flight to Egypt; — The Fall, etc.

Coins.

Among the best known coins, the dies of which were engraved by Stampfer, I may mention the following : —

Zurich. Thaler of 1559, struck in gold (2 var.); — Goldkrone, undated ; struck in 1561 and following years (several varieties ; cf.



Thaler 1559, by Stampfer
(Original of the piece imitated by Boedecker),



Schnabelthaler 1559, by Stampfer.

Wunderly Catalogue, nos 42-46); — ÆR. Thaler, undated; struck *circ.* 1550-1570 (several varieties; cf. Wund. Cat. nos 214-222); —

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Klippe 1 ½ Thaler 1559 (of great rarity); — Double Thaler 1559; — Thaler 1559 (*illustrated*); — Schnabelthaler 1559 (sev. var.; *Wunderly Cat.* 226, 253-254, 266-8; *St. Cat.*, III, 27-31; n° 29, *illustrated*); — Thaler 1558 (sev. var.; cf. Wund. Cat., n°s 247-8); — Half Thaler 1559 (Wund. Cat. 3569); — Groschen (Two-schilling pieces), undated; struck *circ.* 1550-70 (many varieties, some of which are described in Wund. Cat. 668-673, Stroehlin Cat., &c.).

Zoug. Æ. Thaler 1565 (3 var.; cf. Wund. Cat. 1736-38; Stroehlin Cat. III, n° 1968, *illustrated*.)



Zoug Thaler 1565, by Stampfer.

Saint-Gallen. Æ. Thaler, 1564 (*Corr.* XXX, 13).

Graubünden- Gotteshausbund. Thaler of Coire, undated (*Corr.* XXXVI, 1; *Haller* II, 1819; *Wund. Cat.* 2738).

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Stanco, Gioi Stefano (*Ital.*). Mint-master at Milan, 1614-1619.

Standbroke (*Brit.*). One of the Engravers, with Lammas, and Harold, of William Wood's Irish and Colonial American issues, *circ.* 1722-1733 (Nelson, *The Coinage of Ireland*; and *The Coinage of*

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William Wood for the American Colonies, Brit. Num. Journal I, pp. 203, 266). Cf. William Wood *infra*.

STANGE, GEORG (*Germ.*). Mint-master at Rostock, appointed on 2. July 1620 and in office until 1623 ; privy-mark, a crowned heart.

STANGER, ALOIS (*Germ.*). Medallist and Die-cutter, died at Munich in 1870. Was working at Munich in 1859, later at Dresden, 1864. Some of his productions are described by Kull, *München. Alterthums-Verein*, 1890/91, p. 23, 1897, p. 26.

The only medals by him I have met with are : Jubilee of the Munich Academy of Fine Arts, 1858 ; — 200th Anniversary of the Gymnasium of Neuburg-on-the-Danube, 1864 (signed : **A. STANGER FEC.**) ; — Inauguration of the Ludwig I. Monument at Munich, 1862 ; — Foundation of the holiday Drawing classes, by H. Mitterer, 1862 ; — Baron J. von Liebig ; — Dr C. F. P. von Martius, Munich, etc.

STANHOPE, EARL (*Brit.*) Lord Mahon, afterwards third Earl of Stanhope (1786), published in 1775 a tract which he had written two years previously, entitled " Considerations on the means of preventing Fraudulent Practices on the gold coin ", 4to ; and in 1782, he struck a variety of pieces in illustration of his views upon the means of protecting the coins from forgery, and injury by friction. Hawkins describes seven varieties in *Num. Chron.*, XIII, p. 128 ; Mr. Montagu owned nine specimens, varied, of the so-called " Pattern Guinea " or " Sovereign ", the obv. type of which was made from a puncheon of the Half-Guinea. The principles of Earl Stanhope's remedy are, very low relief, uniform flat surface, deep milling, date incuse, fine wiry lines introduced into part of the work, and the type brought quite close to the edge of the coin. These pieces were not intended as patterns for coins and are not introduced into the regular series. They are dated 1782 ; the edge is inscribed MDCCLXXXII repeated four times ; one variety has MDCCLXXXI followed by MDCCXXXXII repeated three times.

Charles, third Earl Stanhope, 1753-1816, politician and man of science, F.R.S. 1771 ; constructed two calculating machines, *circ.* 1777 ; carried Gold Coin and Banknote Bill 1811, also motions for committees to revise statutes and unify weights and measures ; his process of stereotyping acquired by Clarendon Press, Oxford, 1805, also his iron hand-press and logotypes, &c.

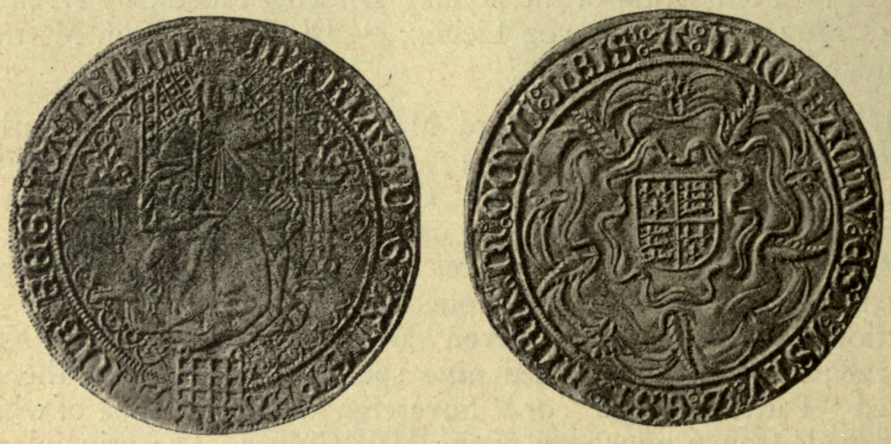
Bibliography. — Hawkins, *Gold Coins of England*, Num. Chron., XIII, p. 128, 167. — S. M. Spink, *Catalogue of Mr. Montagu's Milled English Coins from George I. to Victoria*, 1890, nos 702-709.

STANIEK, EDUARD (*Germ.*). Contemporary Sculptor and Medallist ; Professor of modelling at the Frankfurt a/M. Kunstgewerbeschule.

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He is the author of a number of Portrait Medals and Plaquettes. Among these I may mention : Dr Moritz Benedikt, professor at the Vienna University; uniface plaquette ; — 70th Anniversary of Dr Josef Gruber, professor at the Vienna University. Both plaquettes are illustrated in Dr Dompierre de Chaufepié's " *Médailles et Plaquettes modernes* ", p. 39, Pl. xxxi, 145-6.

STANLEY, SIR THOMAS (*Brit.*). By a proclamation of the 20th August, 1553, and an indenture of the same date made with Thomas Egerton, Thomas Stanley, and others, it was ordered that the gold coins to be henceforth made were to be the Sovereign, which was to be current for 30*s.*; the Half-sovereign, to be called the Royal of gold, and to be current for 15*s.*; the Angel at 10*s.*; and the Half-angel at

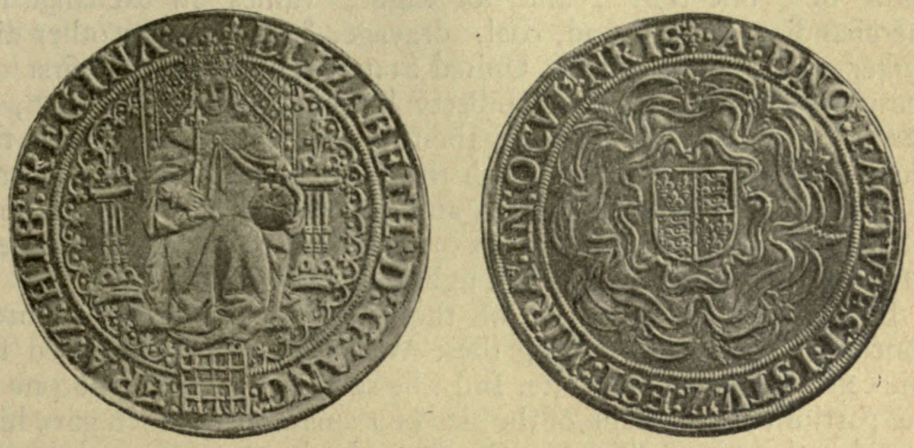


Sovereign of Mary Tudor, 1553.

5*s*. All to be of fine gold, *i. e.* of the old standard, 23cts. 3 ½ grs. fine gold to ½ gr. alloy. In 1561 Sir Thomas Stanley and Thomas Fleetwood were treasurers of the mint (*Rud.*, I, 339, note 1); in 1551 he was comptroller. Ruding in his list of Mint-masters mentions Sir Thomas Stanley as in office, with others, from the second year of Elizabeth to her fourteenth year, and again in the fifteenth. By a commission, dated 31st. December, first year of Elizabeth, Sir Edmund Peckham Knt. (*q. v.* Vol. IV, p. 442), high treasurer of the mint, Thomas Stanley, comptroller, and others, were authorised " to make sovereigns at thirty-shillings, twenty-four to the pound weight; angels at ten shillings, seventy-two to the pound; and Angelets, of the fineness of twenty-three carats ten grains and a half fine gold and one grain and a half alloy, as the record has it, instead of three grains and a half fine and half a grain alloy, which bear the same proportion, and shew evidently the mistake, and of crown gold, twenty-two carats fine ; Sovereigns at twenty shillings, thirthy-three to the pound; Half-sovereigns, Crowns, and Half-

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crowns. Remedy, as well for fine as crown gold, two grains ; coinage four shillings. And of silver (eleven ounces fine and one ounce alloy). Shillings, sixty to the pound; Half-shillings, Groats, Half-groats, and Pence. Remedy, two penny weights; coinage to the queen eighteen-pence per pound weight ".



Sovereign of Elizabeth, m. m. lis.

Ruding gives further the following interesting note : " It appears that, during the last reign, money for the use of Philip's foreign dominions had been coined in the Tower of London. The implements which were made use of for that purpose were, upon the late queen's decease, detained by the officers of the mint, who supposed them to belong to their office; but they were afterwards restored, upon a certificate from Mr. Stanley, the comptroller ".

On the 17th of February 1558-9, a commission was granted also to " Sir Edmund Peckham, knight, high treasurer of the mints, Thomas Stanley, comptroller within the Tower of London, and others, to coin twelve thousand pounds of the base English money into twenty-four thousand pounds Irish.

' On the 1st May 1559, a similar commission was issued authorizing the officers of the mint to alter the base monies then current, into harpe shillings and groats, to be defraied about the queen's affairs in Ireland. Four thousand pounds of such money to be coined into eight thousand pounds Irish '.

Commissioners were appointed on the 12th of January 1572-3 to receive an account from Mr. Thomas Stanley, then master of the mint, no such account having been given in by the master of the mint from the time of Edward VI., and during the reign of Mary, until the 15th year of Elizabeth.

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STANTON, JOHN (*Amer.*). Die-sinker and Engraver of Cincinnati, born in Orange County, New York, on March 9, 1829; still living (1911). He made during the war of the rebellion, 1861-5, more "Copper heads", "War Tokens", 'Store Cards' and other metal tokens and checks which passed current as money for the value of "one cent", and for higher values in exchange for merchandise, milk, bread, coal, drayage, &c., than any other die-sinker or engraver in the United States. He issued the first of these War Tokens with the Liberty head and date underneath, in 1862, and continued making them in 1863 and 1864 until the close of the war, at about which time the United States Government issued fractional currency, and this put an end to the manufacture of these little metal coins or 'necessity money', which were issued by many merchants throughout the United States.

It was early in the war of the rebellion when Mr Stanton conceived the idea of making these War Tokens, which passed for one cent. While at Lafayette, Ind., he saw for the first time one of the patriotic war tokens of the size of a small cent, which gave him the idea that these things might do as business cards, and at the same time be issued for the value of one cent. He came back to Cincinnati and proposed the same to a number of Cincinnati merchants, and secured orders for very large quantities. He made these tokens for several hundred firms in Cincinnati, and at this time does not recollect how many firms he supplied, but from the number that are known of by collectors they run into the hundreds. Mr. Stanton says that prior to this time, or just at the beginning of the war, when small silver money, and bronze, copper and nickel currency became scarce, the merchants of Cincinnati issued what were known as paper checks or 'Cards of Value", which were about one and one-half inches by three inches, with the names of firms on them, good for so many cents and redeemable by the parties who issued them.

These little copper War Tokens, Copper Heads, or Store Cards passed readily as money in value of one cent from hand to hand, and no questions were ever asked in respect to them. They were quite convenient for making change, and no one questioned that the firms or individuals who issued them would redeem them promptly, which of course, was done, excepting when they were gathered up by collectors and are still held by them.

Mr. Stanton also made quite a number of Sutlers' Checks for almost all of the Western regiments that went into the war. He also made, about 1861, the well-known "Wealth of the South" series, of which he sold a great many, not only in the North, but in the South, and they were used as tokens and also as badges at the time they were made. He issued a circular describing them and sent the

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same to all the papers throughout the South at the beginning of the war. They advertised them extensively and large numbers of them were sold by him. There was considerable Confederate sentiment in and about Cincinnati, where large quantities were disposed of, and they were worn as badges by Southern sympathisers.

Robert Wright, the dry-goods merchant of Cincinnati, whose name is well-known in connection with war tokens, ordered from him about 10,000 tokens a week during the time that he made them, and he made for this one merchant alone over one million pieces, which, at the current value, would amount to over $10.000. More than 800 firms issued such metal tokens during these years, and if he made for each one of them one-half of this amount, it would appear that there were about $1.200.000 of these little coins, which he made for Cincinnati merchants, that passed as money during these two years alone. He also made a large number of them for Cleveland and other places in Ohio, and for about 1000 firms in Detroit, Michigan.

Mr. Stanton came to Cincinnati in 1851 and went into business in 1852. He first worked for Ira Bisbee, a steel letter and stencil cutter, who flourished in Cincinnati prior to 1853. After he had been with him for about a year Mr. Bisbee retired from business, and Mr. Stanton took it up and picked up the trade of die-sinker and engraver, continuing in it until the present time, excepting at intervals. Mr. James Murdoch Jn^{r} ", bought him out in 1866 and continued the business for some time, then forming the firm of Murdoch and Spencer, which continued for five years.

Mr. Stanton states that Messrs Lamphear, Hughes, Spencer, Wright, with others and himself, made most of the tokens used in Cincinnati as money during the war. He says that at the time he commenced making these little coins in 1861 and 1862 copper was 39 cents per pound. It went up to 80 cents per pound two years afterwards, after which it was so high that he could not make the tokens and sell them at the price of one cent in order to make any profit on them.

(*Reprinted from 'Cincinnati Civil War Store Cards', by Henry Clay Ezekiel ; The Numismatist, July 1911, p. 237*).

STAPLEY, ABRAHAM (*Brit.*). A Forger of the Commonwealth period, apprehended in October 1655, as a false coiner of money. "In his house at Deptford were found several false coining irons for half-crowns, and false half-crowns coined with the date 1655. And this is to give notice to all persons whatsoever, that shall receive any of the said money of Stapley's, dated 1655 : there being none of that date in his highness' mint coined to this day, the 26th of October." *Public Intelligencer*, October 22-29, 1655.

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STAPPEN, PIERRE CHARLES VAN DER (*Belg.*). Director of the Belgian Royal Academy of Fine Arts (since 1898), born at Saint-Josse-lez-Noode on 19. December 1843, died on 21. October 1910 at Brussels. A pupil of Portaels. He leaves a considerable number of varied works which are impressed with a characteristic personal feeling. None, amongst Belgian sculptors, had such a decorative instinct. He contributed largely to the ornamentation of numerous public monuments at Brussels. He also laid out the plan for the decoration of the Brussels Zoological Garden, in which he gave a large share to the great sculptors of his country, and especially to Constantin Meunier.

In his style, he clung to the school of the Italian Renaissance. Among his chief productions in statuary, I may mention his Sphinx du mystère (Tervueren Museum); Jeune homme à l'épée (Brussels Museum); David (Antwerp Museum); the group "Le Temps poussant devant lui la jeunesse"; numerous busts of contemporaries and compatriots, among which that of Edmond Picard.

Amongst his best known medallic productions are: Plaquette on the Marriage of Prince Albert of Belgium with Princess Elizabeth, Duchess of Bavaria, 1900 (commissioned by the Société hollandaise-belge des amis de la médaille); — Medal of the Brussels International Exhibition, 1897, with bust of Leopold II. (2 var.); — Presentation-medal to M. Charles Buls, burgomaster of Brussels, 1901; — Centenary of the Royal Academy of Fine Arts of Brussels, 1800-1900, etc.

"C'est Van der Stappen", says M. de Witte (*La Médaille en Belgique*, 1905) "qui fut l'éducateur de la plupart de nos sculpteurs-médailleurs contemporains, bien qu'il ne se soit essayé à la médaille qu'à d'assez rares occasions. Charles Van der Stappen n'a nul dogmatisme : il apprend à aimer les formes; il en révèle la force; c'est un éveilleur de beauté. On ne l'imite point : on l'écoute. Lui-même excelle à comprendre. Et l'art belge lui doit beaucoup."

BIBLIOGRAPHY. — A. de Witte, *op. cit.* — Laloire, *Médailles de Belgique.*

STARCK, CONSTANTIN (*Germ.*). Contemporary Sculptor and Medallist; born at Riga on 2nd March 1866; pupil of R. Begas, Schaper, and A. Wolff; Professor at the Berlin Academy of Fine Arts; residing at Wilmersdorf, near Berlin.

At the Salon de la médaille held at Brussels in connection with the Universal Exhibition, 1910, this artist exhibited the following works : Jubilee of the city of Riga, 1901; — Prize-medal of the Berlin Academy of sciences, with portrait of Leibnitz; — Prize-medal of the Grand Duchy of Hesse, with bust of the Grand Duke Ernst Ludwig; — Prize-medal of the Jubilee Exhibition of the Anglers' Club of the province of Brandenburg, 1908; — XIV. International Congress of Hygiene and Demography at Berlin,

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1907; — Nurses' Association of Berlin; — The new Century, 1900; — Prize-medal for Arboriculture; — Prize-medal for Floriculture; — Necklace composed of seven small allegorical plaquettes representing the Arts; — Duke Johann Albrecht; — Jubilee medal of the University of Halle.

Several of these medals were also exhibited at the New-York International Medallic Exhibition, March 1910, and a few others besides : Christening Medal; — Empress Frederick of Germany; — Count Waldersee; — Pallas Athene; — Ten silver brooches, representing : Painting, Sculpture, Modelling, Architecture, Decorative Arts, Poetry, Music, Hebe, Bacchus, Mercury, Fame, etc.; also a Necklace, etc.

By him is also a Portrait-medal of Bismarck, 1895 (Bennert, *Bismarck Medaillen*, Pl. 7, n° 161).

The *Studio* (XLII, 75) has reproduced two of his works : XX. Century, and Baptismal Medal.

Prof. Starck is very fine in his modelling and expressive; he is at his best in classical types.

STARCKH, DONATVS (*Austr.*). Seal-engraver and Die-cutter at the Mint of Prague from 1626 to 1635. In 1626 he cut dies for the coinage, again in 1627, 1629 and 1630. In 1629 he engraved the large broad Coronation medals of Ferdinand III., Rℒ Arms in laurel-wreath, which bear his signature **D. S.** (*Cat. Donebauer*, n° 2353). Specimens occur in gold, of the weight of 100 Ducats, and in silver. Varieties of smaller sizes, 40, 26.5, 21 and 18 mill. were also issued as Presentation pieces and Jetons.

Starckh's productions were formerly confused with those of Sebastian Dadler, although they shew totally different work, and that the Saxon engraver always signed **S. D.** and not **D. S.**

A document of 1627 is signed *Donatus Starckh Sigill und Muntz Eizenschneider*.

Bibliography. — H. Cubash and Ed. Fiala, *Donatus Starckh*, Mitth. des Clubs, etc., 1896. — *Katalog der Münz- und Medaillen-Stempel-SammlungWien*, I, IV. — Fiala, *Sammlung Donebauer*, 1888.

STARKE, BARTHEL (*Germ.*). Coiner at Breslau, 1656.

STARLINSKI, E. (*Pol.*). Mint-engraver at Krakau, 1869. His name occurs also as Skarlinski.

STATTLER, HANS JAKOB (*Austr.*). Warden of the Imperial Mint at Vienna, circ. 1696.

STAUB, JOHANN M. (*Germ.*). Mint-master at Tettnang, in the service of the Counts of Montfort, 1760 (*Binder* 391. *Lori* III 431).

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STAUDE, G. F. (*Germ.*). Mint-master at Gotha, 1677-1680. He signed coins with his initials **G. S.** or **G. F. S.**

STAUDE, JOHANN CHRISTOPH (*Germ.*). Mint-master at Weimar, 1684-1687, and later at Erfurt, 1690-1691. His initials **I. C. S.** occur on the currency for which he was responsible.

STAUDIGEL, F. (*Germ.*). Medallist of the third quarter of the nineteenth century.

By him are the following medals: Medal of the Berlin 'Schützengilde', 1858, with busts of the Crown Prince and Princess of Prussia; — Birth of William (II), 1859 (Weber, *Medals of the XIX. Cent.* 209[a], 209[aa], 258); — Schiller (3 var.; two of which are in the Boston Medical Library); — Coronation medal of William I, and Augusta of Prussia, 1861; — Golden Wedding of Wilhelm Stattler and Catherine *née* Geiger, 1859, etc.

STAUDINGER, LUISE (now **FRAU FEDERN**) (*Germ.*). Contemporary Sculptor and Medallist, residing at Grünewald, near Berlin. At the Berlin Kunst Ausstellung 1907 she has exhibited the following medallic productions: —

Heinrich Heine, plaquette (edited by Ad. E. Cahn, Frankfurt a/M.; *illustrated*); — E. Wenck; — Lady's Portrait; — Portrait of a young Girl; — Man reading, etc. At the Brussels International Salon de la Médaille contemporaine, held in connection with the Universal Exhibition 1910, she exhibited further: Portrait of a young Girl; — Portrait of a young Woman; — Young Woman seated, nude; — Portrait of a Child; — Children's Games, hexagonal medal; — Fräulein Helen Lange; — Young Girl sewing; — Immanuel Kant, 1907 (publ. by Carl Poellath), etc. These are cast uniface Plaquettes.

STAUDNER, PETER (*Germ.*). A native of Schneeberg, Mint-master at Würzburg, 1508.

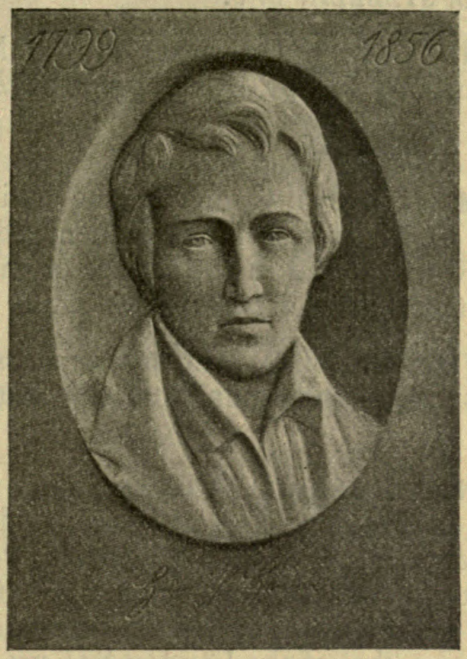
STAVEREN. *Vide* **THIERRY DE STAVRE.**

STAVRE, THIERRY DE (Thieri van Staveren) (*Belg.*). Mint-master at Louvain, under Philippe le Bon, from 20. March 1430 to 20. March 1431. Marquis de Laborde mentions him as a Seal-engraver (Lecoy de la Marche, *Les Sceaux*, p. 80; *Revue de la numismatique belge*, 2[e] s., t. II, p. 211 sqq.) and as such his activity extends from about 1415 to 1437. He was first in the service of Jean sans Peur. An interesting account of him is given in *Rev. num. belge*, *loc. cit.*

STAUFFACHER, I. (*Swiss*). Contemporary Sculptor, whose signature **STAUFFACHER INV.** occurs on several medals which were struck

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at the works of F. Homberg at Berne. Among these : Medal of the St. Gall Cantonal Rifle Meeting, 1895 ; — Cantonal Rifle Meeting





Heinrich Heine.
(Plaquette by Luise Staudinger.)

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at Flawyl (St. Gall), 1869, etc. *Vide Revue suisse de numismatique* 1892, 1895, 1898 and 1899.

STE. Signature of **STEDELIN** *q. v.*

STEBERS, LORENZ (*Germ.*). Die-cutter at the Mint of Breslau, 1657. *Vide* Friedensburg, *Neuere Münzgeschichte Schlesiens.*

STEDELIN. *Vide.* **STAEDELIN.**

STEEL, WILLIAM S. (*Amer.*). Coiner at the United States Mint, appointed on Col. O. C. Bobyshell's retirement, 1885. He was born on 1st of March 1841; entered in the service of the Mint in 1861; 1877 Assistant-coiner (Evans, *History of the U. S. A. Mint*, 1892).

STEELANT, OLIVIER DE (*Belg.*). Mint-master at Bruges, 1st October 1619 to 9th August 1624, and again from 28th August 1627 to 2nd September 1630.

STEELE, FLORENCE H. (*Brit.*). Contemporary Medallist and Sculptor, residing in London. She exhibited medallic productions at the Royal Academy in 1899, 1901 and 1908, Portrait-plaquettes and Medallions, etc., which have attracted notice for their delicacy and decision. Her craftmanship is mainly directed in applied Arts. Mrs Steele was a member of the London Society of Medallists.

BIBLIOGRAPHY. — Spielman, *British Sculpture of To-day.* — *Catalogues of the Royal Academy Exhibitions*, 1899-1910.

STEENBEEK, G. (*Dutch*). Medallist of the end of the eighteenth century, by whom are amongst others the following medals: The hereditary Prince of Orange-Nassau receives the command of the troops of South Holland, 1793 (3 var.). — A specimen occurred in the Bruce-Cartwright Sale, London, June 1907, lot 963.

STEENHAUT (*Belg.*). Die-sinker, Seal-engraver, etc. of Enghien. In 1883 he engraved the dies for the commemorative medal of the Archaeological Exhibition at Enghien.

STEFFENS, BARTHOLOMÄUS (*Germ.*). Mint-master at Wismar, † 1518: His widow succeeded him 1518-1519.

STEG, JAN (or **JOHANN**) **VON** (*Austr.*). Mint-master at Vienna, 1478; again in 1481, in conjunction with Hans Wieland.

STEGE, KONRAD and **ERWIN VON** (*Germ.*). Mint-master at Frankfort-Nördlingen, 1437-1457 (P. Joseph, *Münzen von Frankfurt a/M.*, 112.)

STEGE, PETER VON (*Germ.*). Mint-master at Würzburg, 1467.

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STEGER, HANS (*Austr.*). Mint-master at Vienna, 1452.

STEGMÜLLER, F. (*Germ.*). Die-sinker at Frankfort-on-M. The only medal I know by him commemorates the marriage of Carl Bauer, son of the Frankfort banker, Moritz Tobias Bauer, and Gisella Reinemann, 1898 (Joseph, *Münzen von Frankfurt-am-Main*).

STEHR, ANTON (*Austr.*). According to Ammon, Stehr was Warden of the Mint at Prague, and his initials are said to occur on Thalers of Schlick, 1767.

STEIG, HEINRICH (*Germ.*). Mint-master at St. Annaberg (Saxony), † 1518.

STEIN, DAVID (*Germ.*). Mint-master at Christophsthal, 1624-25.

STEIN, GERHARD (*Germ.*). Mint-master at St. Annaberg (Saxony), mentioned in 1511.

STEIN, JACOB (*Germ.*). Warden of the Mint at Steinbeck, appointed 25. May 1601 ; his name occurs also as **JACOB STOER** (M. Bahrfeldt, *Beitragen zur Münzgeschichte Lüneburg*).

STEIN, MATHIAS (*Germ.*). Die-cutter and Mint-master at Coblentz 1627-1652, and for Heidelberg, 1627 (Kull, *Mittl. Bav. S.* (581) XIX. 40.)

STEINCHEN (also **STEIN**), **HEINRICH** (*Germ.*). Mint-master at Leipzig, 1495.

STEINBÖCK, OSWALD G. (*Austr.*). Medallist of the nineteenth century, whose period of activity is comprised between about 1830 and 1871, the year in which it is surmised he died. Very little is known of him, except that in the year 1843 he applied for a post of Engraver at the Mint of Vienna, and that he was employed also in official work.

Amongst his works I may mention : Foundation of the Institute of Sisters of mercy at Vienna, 1831 (with bust of the dowager Empress Carolina Augusta); signed : **O. STEINBOCK INV. ET FECIT** ; two types ; — Medal on the Exhibition of Raffaelli's reproduction in mosaic of Leonardo da Vinci's · Last Supper ', 1847 ; — Prize Medal for distinction in silversmiths' and jewellers' work, 1852 ; — Centenary of Mozart at Salzburg, 1856 ; — Inauguration of the Archduke Charles Monument at Vienna (1860), undated ; — Prize Medal of the Vienna Chamber of Commerce and Industry for successful pupils of the Industrial Schools, 1866 ; — Inauguration of the "Künstlerhaus" at Vienna, founded in 1863 ; — Sigmund Thalberg, composer and pianist († 1871); — Jos. Haydn, undat-

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ed (Steinböck's best known production); — Inauguration of the Gaisberg railway line; — Alb. Dürer, medallion, etc.

This engraver's usual signature is **O. STEINBÖCK F.**

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STEINBRECHER, ANDREAS (*Germ.*). In conjunction with Andreas Tschorr, contracted to work the Imperial Mint of Breslau, 7. August 1625; died in 1627.

STEINBRÜCK, JOHANN JULIUS (*Germ*). Medallist and Mint-engraver-assistant at Königsberg, 1752-1768. His initials occur on the currency as *St.* or S.

STEINER, CLEMENT (*Austr.*). Mint-warden at Hermannstadt from 30 April 1711, St. Veit in Carinthia, 1718.

STEINER, EDUARD (*Swiss*). Painter of Wintherthur, 1811-1860, after whose painting of the Oath of the Grütli, Chr. Burger, engraved his medal on the same subject (*Wund. Cat.*, V, 3422).

STEINHORST, BENJAMIN (*Germ.*). Mint-master at Rostock, 1842-1862; signed the currency with his initials **B.S**. He was a Gold and Silver-worker, and gave up his office in 1862. In 1843 copper Dreilinge to the amount of 1000 thalers were struck under him (Ed. Grimm, *Münzen und Medaillen der Stadt Rostock*, Berl. Blätter, 1904, p. 603.

STEININGER, PETER (*Germ.*). Mint-master at Wunsiedel, Brandenburg, 1621.

STEINGER, LUTZ (*Germ.*). Mint-master at Nuremberg, 1435 (*Gebert* (304) 35).

STEINLA (*Germ.*). A Saxon Sculptor and Medallist of the middle years of the nineteenth century. By him is a Portrait-medal of himself, 1836.

STEINLINGER, LUTZ. *Vide* **STEININGER.** Mentioned in 1435 as "der Müntzmeister". Gebert adds that he was as little a Mint-master as the councillors with the title of Architects (Baumeister) were in reality architects (*Gebert*, p. 39).

STEINMACHER, WERNHER (*Germ.*). Mint-master at Neumarkt a. Sulz, 1374.

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STEINMANN, L. (*Germ.*). Medallist of the nineteenth century, by whom I only know the following medals : Dr Carl Ernst von Baer, the embryologist of Dorpat; — Prize-medal of the Imperial Academy of St. Petersburg; 68 mill. Æ. (in the Boston collection); — Inauguration of the Railway Line of Polessié, 1887 (*Moyaux*, 396); — Opening of the Tunnel of Sourame on the Transcaucasian Railway, 1890, etc.

STEINMETZ, PHILIPP (*Germ.*). Mint-master at Arolsen, 1765-1800. His initials **P. S.** occur on the currency for which he was responsible.

STEINMÜLLER, GREGOR (*Austr.*). Royal Mint-master at Joachimsthal, 1621-1637. Privy-mark, a bird's wing.

STEINMÜLLER, SEBASTIAN (*Germ.*). Mint-master at Jicin (Silesia) 1632, in the service of Wallenstein; the Die-cutter at this time was Conrad Froböse. Steinmüller's privy-mark was a Lion rampant. In the Donebauer collection, this Mint-master was represented by 10 Ducats, 2 and 1 Ducat pieces, silver Thalers, Groschen and Hellers.

STELLA, ETIENNE ALEXANDRE (*French*). Contemporary Sculptor, born in Paris; pupil of A. Dumont. He has occasionally modelled Portrait-medallions; one, in bronze, cast, was exhibited by him at the Paris Salon, 1882, and another of Mme Houlet, in 1884.

STENDELIN. *Vide* **STAEDELIN** *suprâ.*

STEPHAN DER WISENT DER MÜNZER (*Austr.*). Moneyer at Vienna, 1406.

STEPHANI, BENEDIKT (*Germ.*) of Dantzig; Mint-master at Mayence, 1634, and Hesse, later also at Dantzig, and in the service of the King of Sweden at Elbing. His initials **B. S.** occur on Mayence Thalers of 1620 and 1630, on Ducats of 1633, as well as on undated Double Ducats and Ducats of Queen Christina of Sweden, struck at Mayence. Stephani was in the service of the Mayence Mint before the Swedish occupation, but he was not appointed Mint-master to the Archbishop before 9. February 1636. From that year until 1642 his initials occur on coins of Mayence and on Half Batzen struck at Mayence of the four allied states, and on others of Mayence and Hesse. On his departure from Mayence Stephani entered the service of the Archbishop of Cologne, 1642.

Prof. Joseph refers to this Mint-master on pp. 16, 230 and 236 of his work on the coins of Frankfort a/ M.

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STEPHANUS. King describes two gems thus signed : Man in a biga, sard (Dubois), and Pegasus (Gori). *Antique Gems*, 1860, p. 226.

STEPHANUS. F. *Vide* **ETIENNE DE LAUNE**, Vol. III, p. 337. The medal of Gabriel Schlüsselberger (*illust.* III, p. 338) and that of Hans Huetter and Frau Ursula, described by Erman (p. 54) are by a German Medallist, and not by Etienne de Laune.

STEPHEN, H. Usually known as **STEPHEN OF HOLLAND** (*Vide* Vol. II, pp. 530-532). The following notes from Mr. G. F. Hill's *Stephen H., Medallist and Painter* (Burlington Magazine, Vol. XII, p. 355 sq.) present so much interest that I give below copious extracts from this valuable monograph. "The medallist who is generally called 'Stephen of Holland' signs himself on his medals **STE.**, **STE.H.F.** or **STE.H.FEC.** The responsibility for the explanation of these abbreviations as *Stephanus Hollandus* (sic) *fecit* seems to rest with George Vertue. He has been followed, practically without question, by later writers. For Vertue, who knew only the medals of Englishmen by this artist, it was perhaps natural to suppose that Stephen, a Dutchman, working in England, expressed his Dutch nationality by the letter **H.** I do not know whether Dutchmen of the sixteenth century used such a barbarism as *Hollandicus* (or the like) instead of the classical *Batavus*; but it seems to me incredible that Stephen, when he signed himself **STE.H.** on medals of Netherlanders made in the Netherlands, before he paid his visit to England, should describe himself as 'Stephen of Holland'. It is only reasonable to suppose that **H** conceals a surname, or more probably a place-name; that it means 'Hollander' is a supposition that need only be considered when some documentary evidence in its favour is discovered. It is hardly worth while to speculate on the nature of the surname or place-name. It has, indeed, been suggested that it was Van Hollandt, but it is very much to be doubted whether such a suggestion would have been made had not English writers already spoken of the artist as 'Stephen of Holland.'

"Much of the confusion which at present prevails about the identity of this medallist is due to Horace Walpole, whose careless use of the materials which lay before him in the MS. collections of George Vertue makes his 'Anecdotes of Painting' a trap of the most dangerous kind for the unwary. If a publisher could be found for the work, no more valuable service could be done to the history of art in England than the re-writing ot the 'Anecdotes' on the basis of the MS. and other materials which are now available.

"We learn from Vertue that '... Stevens, a painter who lived in the beginning of Queen Elizabeth,' painted several family

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pictures (of the Lumley family), and that among the accounts of that family were receipts of this Stevens for pictures which in Vertue's time were in the possession of Lord Scarbrough. Vertue himself saw one, well drawn and painted, 'on board'. The duke of Devonshire also possessed among his old family pictures some done by '... Stephens a painter'. It is to be noted that Vertue leaves a blank before the artist's name. It seems probable, therefore, that the evidence before him did not give more than 'Stephens' or something similar; he assumed this to be a surname, and left a blank for the baptismal name."

Mr. Hill further gives several more quotations concerning Stephens the painter, and then mentions Vertue's marginal cross-reference to his description of the medal of Anna Poines, of which he gives a sketch, after Vertue's, no original being known to exist.

"Vertue praises this piece highly, and goes on to say once more: 'I think I have seen two or three more of the same work near the same time, particularly that medal of Sir Thomas Bodley and Lord Pembroke — 1562, and Lord Leicester.'

"A little later (fol. 45 *b*) he gives a drawing of the medal of William Parr, marquis of Northampton, explaining the signature **STE.H.** as 'Stevens Holandus'. This medal he regards as another confirmation of that artist's having been in England, and the work, being 'so masterly done, sharp, neat, and in good taste', makes him apprehend that the medallist was a 'sculptor of large works, and made models in wax or clay for medals thus', and also for 'monuments or other statues'.

"Walpole, without the slightest reservation, identifies the Stephen who signed the medals of 1562 with the sculptor of the Boreham monument and the painter of the family portraits above mentioned. The 'curious portraits at Hardwicke', of Queen Elizabeth, in a gown embroidered with sea-monsters, the Queen of Scots, both at whole length, and others', are also dragged in as probably painted by him.

"About the sculptor Richard Stephens, a certain amount of information is forthcoming from the sixteenth-century returns of aliens resident in England and similar documents. From these it appears that in May 1571 there was living in St. Saviour's Parish, Southwark, Richard Stevens, a freemason, born in Brabant, who had been in the country four years; with him lived one man-child, named Steven, and John Bescay his servant, who was born in Antwerp, and had been in the country four years.

"In November 1571 he is returned in the parish of St. George, Southwark, as Richard Stephens, of the age of twenty-nine years, a carver in stone, in England four years, with Jane his wife, born in Ghent, twenty-six years of age, in England three years, and one

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child called Stephen, born there, of the age of five years. They 'came over for religion.'

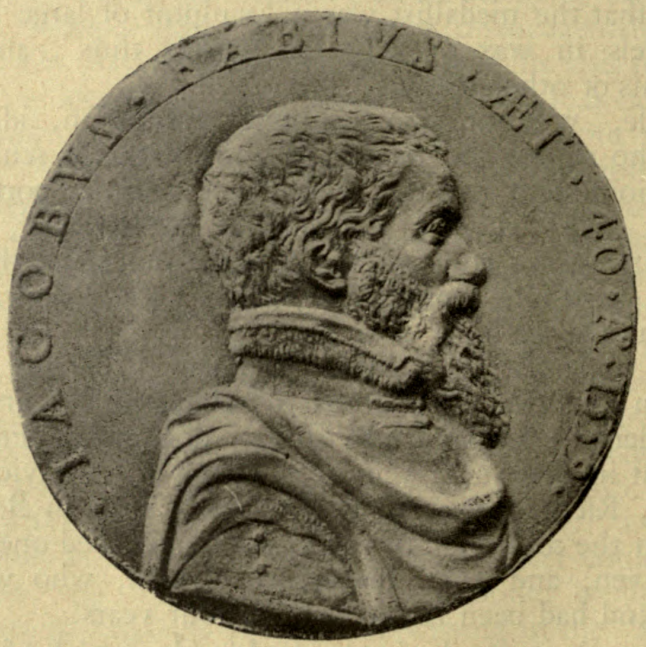
"In 1582-3 he is returned by the Company of Freemasons as a stranger practising the Art of Masonry, though he had never been admitted to the Company.

"Finally, another document, probably of 1583, returns him as a Dutch stone-cutter living in St. Saviour's Parish, Southwark.

"Richard Stephens, the sculptor, therefore, was born about 1542, and came to England about 1568; lived there continuously until the end of 1571; and was certainly there in 1582-1583, and 1587-1589. The last fact is proved not only by the documents but by his employment on the Boreham monument, which must have been begun about 1583, and finished in 1589.

"As the evidence stands there is no shadow of a reason for connecting this Richard Stephens with the Stephen or Steven who made the medals of 1562 and (if, as seems certain, medallist and painter were identical) painted the portraits of about the same date. Let us turn to the work of this latter artist. I may begin by describing the hithertho unpublished medals, the discovery of which first suggested the present inquiry. They are in the British Museum.

"1. Medal of Jacobus Fabius. Bust to right, bearded, in coat with



Jacobus Fabius.

furred collar, and cloak. Around, .IACOBVS·FABIVS.AET.40.A°. 1559. Signed (incised) on the truncation of the arm, **STE.H**. The

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letters AE are ligatured. Lead, 70.5 mm. From George III.'s collection.

"The only Low Countryman of the name of Fabius in the sixteenth century whom I can discover is Gulielmus Fabius (properly Willem Boonaerts), a native of Hilvarenbeek (in North Brabant) who was professor of Greek at Louvain, and was killed in 1590. Jacobus Fabius may have been his father, but obviously no stress can be laid on such a conjecture.

"2. Medal of Hillegoent van Alendorp. Bust to left in coif and veil, the dress trimmed with fur; around, HILLEGOENT.VAN ALENDERP. AET 48. On the truncation, incised, STE.H.

Rev. Angel standing to front holding shield of arms (three lions' heads crowned, two and one); around, VXOR.IOAN. .A. .WYCK. .A°.1564.

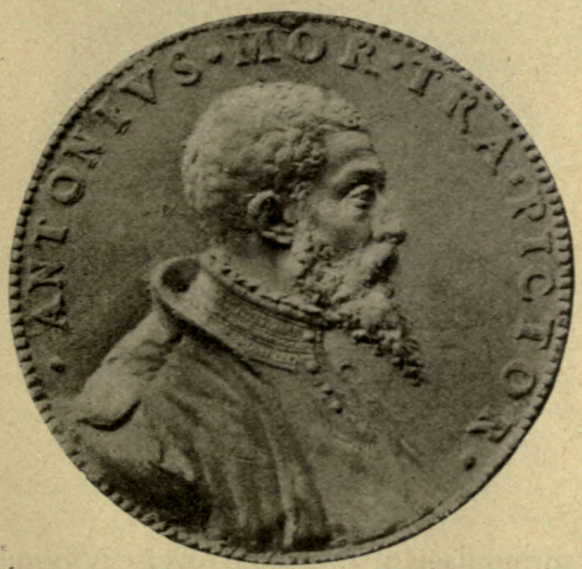
"The stops on both sides (except in the signature) are diamonds. The letters AET on the obverse are in monogram. Lead 41 mm. From the Franks collection.

"The arms are those of the Alendorp family of Utrecht, described by Rietstap as: Argent, three Lions' heads sable, tongued gules, crowned or.

"Hillegoent, the wife of Johan can Abcoude van Wyk, was the daughter of Lubbert van Alendorp (lord of Blijenburg and Abelschoten).

"3. Medal or token of the Gild of Armourers. St. Eligius standing, holding crozier and hammer. Around, WIE DIT ONTFAN EN NIET VEDER EN BRENCK.

"Rev. Armourer at work. Around, VERBVERT EEN PONT WAS. In



Antonis Mor.

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the exergue, incised, STE.H.FEC. The letters VE are ligatured. Brass, 42 mm. Presented to the British Museum by the late Mr. Max Rosenheim.

" The inscription is to be read : " Wie dit ontfan(gt) en niet veder (en)brenct(t), verbuert en pont was " — *i. e.* " He who received this and does not return it forfeits one pound of wax ".

" 4. Reverse of a medal. A girl seated to left, winding thread on to a winder from a spindle. Around, DABIT, HIS.DEVS.QVOQ, FINEM; in the exergue, STE.H. Lead, 63 mm.



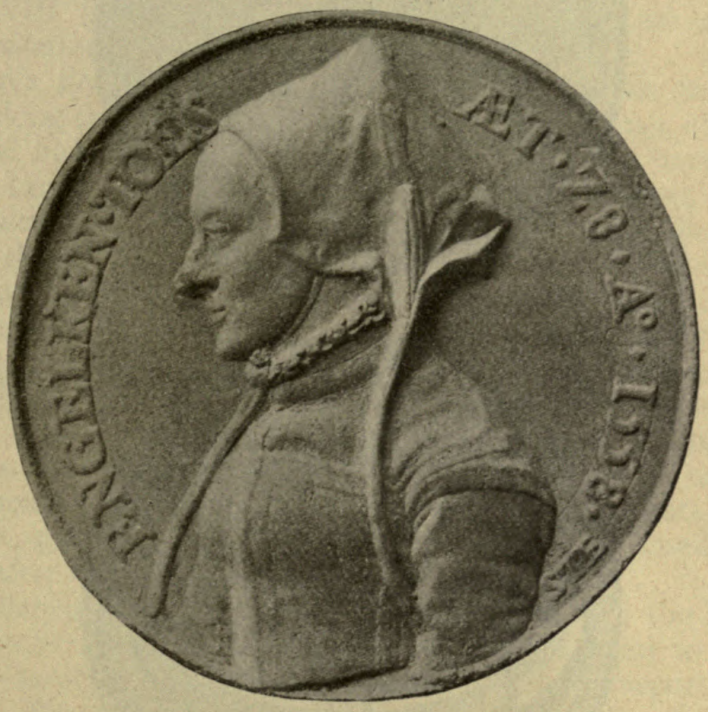
Hans van den Broeck.

" A bronze surmoulage of this same reverse is found attached to a specimen of a portrait-medal of the painter Antonis Mor in the

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British Museum. The same collection also possesses a lead specimen (from George III.'s cabinet) of the portrait of Mor. The conjunction of the portrait and the yarn-winder reverse on the surmoulage suggests that they are by the same hand. They are of the same diameter to within 1 millimetre. On the larger (the reverse design) the border of pearls stands some slight distance from the edge. If this margin were removed (and it is, of course, unessential) the two would fit exactly, as indeed they do in the surmoulage. It seems, therefore, reasonable to attribute the portrait of Antonis Mor to Stephen.

"The close resemblance between the reverse design with the yarn-winder and that with Charity which belongs to Stephen's portrait of

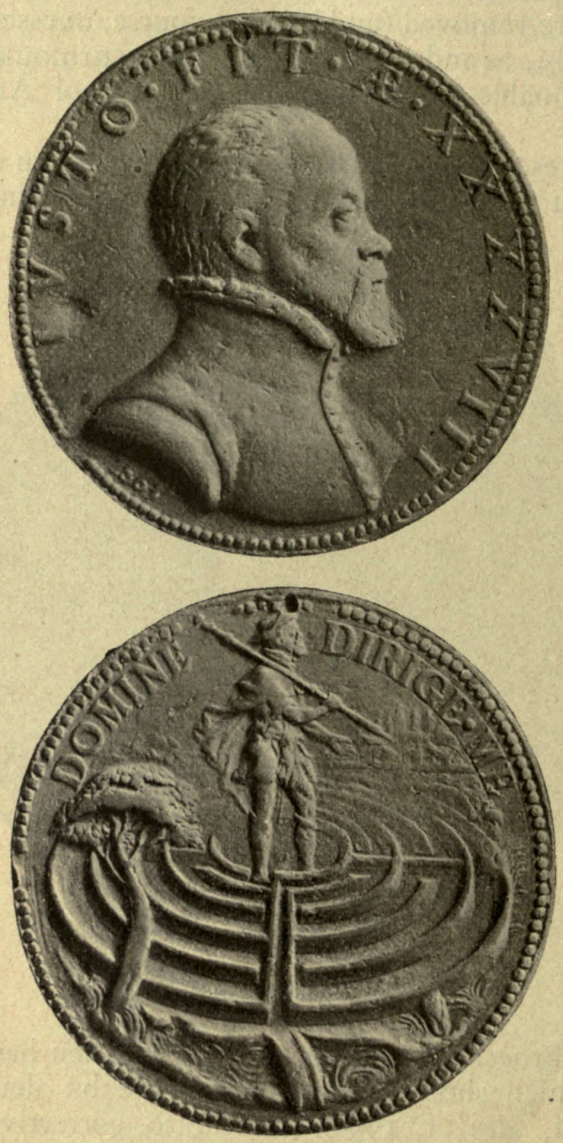


Engelken Tols.

Hans van den Broeck, should be noticed. Stephen has blundered in his motto, which should of course run, 'dabit deus his quoque finem' (Vergil, *Aen.* I, 199). The motto, correctly worded, was used by Leone Leoni and his copyists on medals, with the reverse of Hercules and the Hydra. Its application to the design by Stephen is not clear. If the portrait of Mor is by Stephen, the further question arises whether the reverse design of Painting which is attached to the portrait of the Brussels specimen published by Simonis (pl. XII, 1) is not also by the same artist. Simonis has attributed it to Jonghelinck; but it is to be noted that he says (p. 105) that at

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this period no other artist than Jonghelinck, 'sinon Etienne de Hollande', could have shown certain qualities which he finds in the design. Without having seen the medal, or even a cast of it, I hesitate to pronounce decidedly; but I would call attention to the extraordinary resemblance in treatment between the figure of



Justus Fit.

Painting on the Mor medal and the figure of Faith on the medal of the marchioness of Northampton. When the evidence of the other reverse connected with the Mor portrait is taken into account, Stephen certainly seems to have a better claim than Jonghelinck to the reverse of the Brussels medal.

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"To the pieces so far discussed it is convenient to add two others, the one, of Engelken Tols, because it seems to be a much finer specimen than that illustrated by Simonis; the other, of Hans van den Broeck, because traces of the signature **STE.H** are visible on the original on the truncation of the bust. The attribution of the medal to Stephen is thus confirmed.

"The British Museum is naturally rich in the portraits of English men and women executed by Stephen in 1562. They will be found well illustrated in plate VII of the 'Medallic Illustrations' of Franks and Grueber. For Stephen's medals of other than Englishmen it is best to refer to the work of Simonis, although it is necessary to regard some of that writer's attributions with caution. In particular the attempt to credit Stephen with portraits of Adrian VI and of Henry VIII (*Vide illustr.*, vol. II, p. 525) may be set aside without hesitation.

"Stephen's first dated medals are of 1558. To this year, for instance, belong the portraits of Engelken Tols and George, count of Egmont and bishop of Utrecht. (Of the latter, as we have seen, John Lord Lumley possessed a painting signed by 'Steven'.) The medallist's sitters in this year hail chiefly from Utrecht. In 1559, the year of the Fabius medal, and the next two years he did various other portraits, chiefly of Antwerpers. Medals of Sigismund Augustus of Poland are dated 1561 and 1562; and perhaps to the same time belong the undated medals of Catherine of Austria, Bona Sforza and John Sigismund. In 1562 and (if once more we assume his identity with the painter 'Steven') in 1563 he was in England; in 1564, as the van Alendorp medal shows, he was back in Utrecht. Then his movements are hidden until he reappears at the Polish court, making medals of Sigismund Augustus, dated 1571 and 1572. After this, no more is heard of him.

"The Italianate style of some of his works (of which the Fabius will serve as an example) has suggested that he went to Italy. Obviously, however, few things are easier to transport than medals, and there can be little doubt that the works of Italian medallists must have found their way across the Alps. Such imported medals would amply suffice for the Italianizing of Stephen's style. That he was susceptible to outside influences is clear enough from the variety of styles illustrated on the plates.

"The last that we hear of Stephen, then, as a medallist, is in Poland in 1572. That the medallist and the painter were identical is, I think, almost beyond doubt, in view of the coincidence of the dates of their work in England and in one of their subjects — Count Egmont. But the further identification with the sculptor Richard Stephens stands on a different plane. It implies that the medallist was only about sixteen years old when he was doing

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signed medals of distinguished people like Count Egmont; that at the age of nineteen he was sufficiently famous to go to the Polish Court, and in the next year, coming to England to begin immediately to portray great nobles all over the country; that after returning to the Low Countries he came and settled down in England in 1565 as a stone-mason, and worked for four years; then suddenly went once more to Poland, where he made medals in 1571 and 1572; then returned to England, and from about 1583 to 1589 (according to the most probable date) worked once more as a stone-mason.

"This, even when one takes into account the versatility and the wandering habits of the artists of the time, is a somewhat improbable construction of any man's career. If it is necessary to connect Stephen the medallist and painter with Richard Stephens the sculptor, there is nothing (except the commonness of the name) to prevent our supposing that they were father and son. 'Richard, son of Stephen', would, according to the English usage, be called 'Richard Stephens'".

The medal of Pope Adrian V. ascribed by Simon to Stephen of Holland is undoubtedly Italian; there is a specimen in Mr. Max Rosenheim's collection (69 mill.). Of Alexander Farnese are probably two medals in existence. Simonis describes one dated 1587; Mr. Rosenheim's specimen has the date 1589. The same collector had also the medal of Floris Allewyn, Æ cast, 70 mill.

Jonkheer S. Muller Fz has recently sent me his paper, contributed to the *Tijdschrift van het Kon. Ned. Genootschap voor Munt-en Penningkunde*, XXIX (1911), 3rd part, on "De medailleur Ste. H. Utrecht" which gives additional information on the place of origin of this much discussed and still imperfectly known Medallist.

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STERN, RENÉ (*French*). Medallist, Seal-and Gem-engraver of Paris. The present owner's father, born at Hagenau (Alsace) in 1826, had a small shop in the proximity of the Théâtre Français, rue Richelieu, from about 1851; it is now transferred to the Passage des Panoramas, n° 47.

The firm has a very good name for Seal-engraving. Besides numerous gems, intaglios and cameos, they have cut dies for several medals, among which I have noted: the Prince Imperial, 1869; — Medal of the Loge Anglaise of Bordeaux, founded in 1732, undated (signed: **STERN, PARIS**); two types (Marvin,

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nos LXXII and CCXXXV); — Cholera at Amiens; — Jeton of the Compagnie des Quatre mines réunies de Graissessac, 1864 (500 specimens issued); — Opening of the Railway line from Paris to Orleans, 1859 (60 mill.); — Medal of the Company of Russian Railways, 1858, etc.

STESICRATES (*Greek*). This inscription occurs on a scarab of the Treasure of Curium (P. di Cesnola, *Cyprus*, pl. 18, fig. 14) and figures in minute letters above a horse, but it remains uncertain, says Babelon, whether it represents the name of the engraver or that of the owner who utilised it as a seal (*La gravure en pierres fines*, p. 98).

STETTLER, WILHELM (*Swiss*). Line-engraver of Berne, born 12. March 1643, died in 1708. He prepared designs of coins and medals for the numismatists Andreas Morell, Dr Patin, etc.

STETTNER, JOHANN THOMAS (*Germ.*). Medallist at Nuremberg, *circ.* 1806-1840. According to Schlickeysen he was born in 1786. Bolzenthal mentions his name, but does not express much admiration for his work. Among his medals we find : Nuremberg incorporated into Bavarian territory, 1806. This medal is a great rarity; Gebert only knows of three specimens, in silver, and one in tin; — Victories in 1806 and 1807; medallic box containing prints (*Bramsen* I, 676); — Napoleon and Maximilian Joseph of Bavaria; Rℒ. Frederick Augustus of Saxony and Frederick of Württemberg, undated; — Victories from 1806 to 1809; medallic box containing prints (*Bramsen*, I, 893); — Successes of the Allies in 1813 (signed on obv. **ST.** and on Rℒ. *Tho. Stettner*); — First Reunion of the States of Bavaria, 1819; — Marriage of Frederick William, Crown Prince of Prussia, 1823; — Maximimilian, Crown Prince of Bavaria, undated; Rℒ. SEIN NAME GLAENZE SO LANG, etc. (*Witt. Cat.* 2840); — Maximilian and Marie; Thaler size (*Witt. Cat.* 2841); — The Prince of Orange's arrival at Amsterdam, 1813 (*Br.* II, 1286); — Battle of Brienne, 1814 (*Br.* II, 1336-7; engraved in conjunction with Lauer); — The Allies enter Paris, 1814; two varieties (*Br.* 1374-5); — Prince of Wreden, 1814 (*Br.* 1512); — The Prince of Orange proclaimed Sovereign of Holland, 1811 (two varieties : *Catalogus*, &c. 3958-9); — Battle of Leipzig, 1813, with busts of Alexander I. and Francis I, etc.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Bramsen, *op. cit.* — Friedensburg and Seger, *op. cit.*

STEUER, BERNARD (*French*). Contemporary Sculptor and Medallist, born in Paris; pupil of Millet, Jouffroy, and Lequien. At the Salon, 1893, he exhibited eight Portrait-medallions, modelled in wax; — 1894. M. R***, bronze medallion; — 1895.

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Portrait-medallions : Raymonde ; — Mme S. P*** ; — Simone ; — Mme B*** ; — M. G. E*** ; — Mme E. B***.

STEVENS. *Vide* **STEPHENS, R.** *suprâ.*

STEVENSON, J. A. R. (*Brit.*). Mint-master at Madras, from February to August 1834.

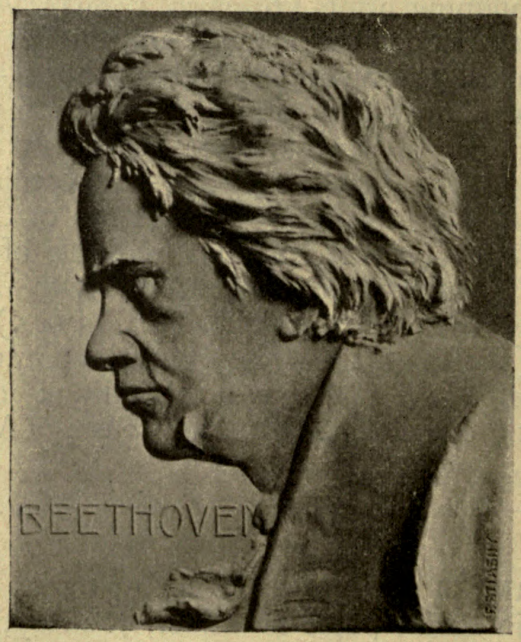
STEWART. *Vide* **STUART.** Medal-chaser and Die-engraver ; chiefly known for his copies of old medals.

STEWART, Miss **HARRIET S.** (*Brit.*). Contemporary Sculptor and Medallist, residing in London. At the Royal Academy 1911 this artist exhibited the following medallic productions, which were among the best shown that year : Baron Alverstone, Lord Chief Justice of England ; — Evelyn Ysobel Wade ; R.R. Edward King, Lord Bishop of Lincoln ; — Norma Lorimer ; — A F. Winnington Ingram, Lord Bishop of London ; — Emilie Ginsburg ; — Alice Butt ; — Charles Sidgwick ; — Wee Willie Winkie ; — Baby Bunting, etc.

STEYMOELEN, JOOSE VAN (*Flem.*). Die-cutter at the Mint of Antwerp under the archdukes Albert and Isabella, 1598-1621.

STEYNEMEULEN, PIET (*Belg.*). Mint-engraver at Luxemburg, under Philip IV of Spain, 1632-1644.

STIASNY, F. (*Pol.*). Contemporary Medallist and Sculptor, residing



Beethoven, by Stiasny.

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in Vienna, who recently modelled a very fine Portrait-plaque of Beethoven (1910); (*illustrated*) — Richard Wagner (1911); — Goethe; — Johannes Brahms; — Mozart, etc. H. M. the Emperor of Austria has deigned to accept a specimen of each of these from the artist.

STICKMANN, JOHANN (*Germ.*). Die-sinker of Copenhagen, 1650; Mint-master there, 1662-63. His initials **IS** occur on the coinage.

STIGLMAYER, JOHANN BAPTIST (*Germ.*). Medallist and Coin-engraver, born on 18th October 1791 at Fürstenfeldbruck near Munich, died on 2nd March 1844 at Munich. His father was an ordinary smith. The youth was first apprenticed to a Silversmith, where he began to show uncommon abilities, which brought him to the notice of the Director of the Mint at Munich, H. v. Leprieur. Under the auspices of his patron, Stiglmayer learned modelling and die-engraving; and after a time was admitted to the Academy of Fine Arts, where he continued to study sculpture. He was a pupil of Pfeifer, and Sträussl. His first work as a Die-sinker was an imitation of a Syracusan coin with the head of Persephone on obv. and an archer on rev., copied from a Cretan coin-type. In 1814 he obtained the post of Assistant-engraver at the Royal Mint under Maximilian I. Before, however, entering office, he received a government grant to visit Italy. There he directed his attention to the technique of bronze-casting, and studied the art of the Renaissance medallists. Whilst in Rome he produced a number of models which were very successful. On his return to Munich in 1822, he was appointed Engraver of the coins at the



Conventionsthaler, 1828.

Mint, which appointment he held until 1830, when he was succeeded by Karl Friedrich Voigt. Besides coin-dies, Stilgmayer engraved many medals. In 1824, he was in Berlin, on the occasion of the casting of the Blücher statue, studying the French achievements in bronze casting. About 1830 he became Inspector

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of the famous Royal Foundry, which on his death in 1844 he left to his nephew, Friedrich Miller.

For King Ludwig I. of Bavaria Stiglmayer cut the historical conventionsthalers on his Accession 1825, Foundation of the Bavaria-Würtemberg Zollverein, 1827, the Royal family, 1828 (*illustrated*) described in *Wittelsbach Medaillen und Münzen*, nos 2722, 2726, 2731, of which only few specimens were struck, with or without inscription on the edge. By him are also the medals of Ludwig I. on the Foundation of the Old Pinacothek, 1826 ; Prize medals of the Academy of Sciences ; ' Ludwigs-medaille ' for Scholars and Artists (*Wittelsb.*, nos 2628, 2634, 2672). These are signed : **ST.F.** or **S.**

Besides these I have noted : R/. of Marriage by proxy medal of Frederick William, Crown Prince of Prussia, with Princess Elizabeth of Bavaria, 1823.

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STIELER, AUGUST FRIEDRICH (*Germ.*). Brother of Johanna Friedrick Stieler, a native of Dresden ; was appointed Mint-engraver at Mayence on 1st August 1765 with a salary of 400 florins. Until 1789 his name occurs in official records, as well as on numerous coins and medals, which are variously signed **S.**, **ST.**, *St.*, **A. S.**, **A.F.S.** or with his full name.

By him are probably the following works : Commemoration of the Sede Vacante of Mayence, 1774 (signed : **A. STIELER**) ; — Third Centenary of Mayence University, 1784, etc.

STIELER, FRIEDRICH (*Germ.*). Son of August Friedrich Stieler, born at Mayence in 1772, died there at the age of twenty-seven on 18th January 1799. Hennin ascribes to him the Conventionsthaler of 1791, the issue of which was stopped by the war, but I prefer to give it to August Friedrich S. He is said to have been entrusted with the engraving of the obsidional coinage of Mayence in 1793 (5, 2 and 1 Sol pieces : *Hennin*, nos 504-507). In 1795 his signature **F. S.** occurs on a commemorative medal or Thaler, with bust of the archbishop Frederick Charles Joseph, and another on with view of city and monument, struck in honour of the Austrian general, Charles Joseph Count Clairfait, who defeated Pichegru on 29th October 1795. A medal by the same Engraver commemorates the return of the Elector to Mayence in 1794.

Hennin states that until his death Friedrich Stieler was in the service of the Mint at Mayence (which however was closed in 1796) and that he cut numerous coin- and medal-dies : Ducat 1795, AUREA MOGUNTIA View of city ; — Ducat, with bust of the Elector, R/. SALUS PUBLICA Arms ; — Another, without inscription on R/.

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STIELER, JACOB FRIEDRICH (*Germ.*). Brother of August Friedrich Stieler, was born at Reinsdorf (in the Hartz mountains), died at Dresden in 1790. He was a pupil of Meil and others in Leipzig. In 1755 he was appointed Mint-engraver at Dresden, but already in 1751 he had cut coins dies for Poland, consisting of various patterns for a copper coinage.

I have observed J. F. Stieler's signature on a Leipzig Conventionsthaler 1763 of Friedrich Christian, the Rℒ. of which is by I. F. ô Feral; — Establishment of a School of Artillery at Dresden, 1767 (signed : **STIELER F.**); — Memorial medal of Gelert; — Peace of Teschen; — Recovery of Frederick Augustus III. of Saxony, 1784; — Conventionsthaler 1773 of Clemens Wenzel, Prince of Poland and Duke of Saxony (signed : **ST**); — Count Marcolini's Royal Game preserves at Moritzburg, 1782, etc.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.*

STIELER, J. K. (*Germ.*). This signature occurs in connection with that of J. Rhein on a Portrait-plaquette of Goethe, 1899 (*Joseph*, 2352).

STIENON, J. (*Belg.*). A medal dedicated by the city of Ostend to Leopold II., King of Belgium, 1901, is thus signed.

STIERBITZ, FRIEDRICH (*Germ.*). A Hungarian; contracted to work the Mint of Sorau, May 1622, for a period of six months, but already ceded his rights on 9. August to Johann Jakob Huser. He had previously been Master of the Mint forge (Münzschmiedemeister) at Grossglogau.

STIERLE, JOHANN JACOB GOTTFRIED (*Germ.*). Medallist, Coin-and Seal-engraver, born at Berlin in 1764, died there at the end of September 1806. He was the son of a saddler, and learned engraving at the Die-sinking works of D. Loos. In 1784 he was appointed Medallist and Engraver to the Berlin Mint, which office he held until his death, with an interruption between 1787 and 1791.

By him are many coin-dies of Frederick William II. and III., and he is the author of the so-called 'Sterbethaler', memorial Thaler of Frederick the Great, 1786 (with 17.A.86). He cut dies for numerous medals. Among the best known are : Death of Duke Maximilian Julius Leopold of Brunswick, 1785; — Willem V., reinstated in Holland by Prussia, 1787; — Marriage medal of Frederick Duke of York with Princess Frederika of Prussia, 1791; — Memorial medal of Gustavus III. of Sweden, 1792 (signed : **STIERLE.FECIT**); — Execution of Louis XVI., 1793 (*Hennin* 473); — Execution of Marie Antoinette, 1793 (*H.* 535, 537); — Memorial medal of Frederick William II. of Prussia, 1797; — Marriage medals of two Princes of Prussia with two Princesess of Mecklenburg-Strelitz

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(*Bolz.* 275); — First Centenary celebrations of the Kingdom of Prussia, 1801; — Dr J. G. Leidenfrost, Duisburg, 1793.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.*

STILL, JAN (*Flem.*) of Antwerp; Contractor of the Mint at Monaco under Philip II. of Spain, 1579.

STILLMAN, Miss **E.** (*Brit.*). Author of a Portrait-medal of Dr George Bird, London (Amer. J. of N.).

STIMPFEL, GEORG (*Germ.*). General Mint-warden of Upper Saxony, about 1571.

STIORE, F. (*Ital.*). Contemporary Sculptor and Medallist, by whom is a commemorative medal of the Third Centennial of the epidemic of Plague at Venice, 1576-1876; it is signed : **F. STIORE F.**

STIORE, FRANCESCO (*Ital.*). Mint-engraver at Venice, born at Venice on 18th October 1806, son of one of the workmen at the Mint. He entered the Mint himself in 1818, became Assistant-engraver in 1827, and continued to study art at the Academy of Fine Arts. In 1829, his salary was raised by 200 florins; in 1829, 1831, 1832, 1835 and 1843 he received special gratifications for artistic achievements in the coinage (*kunstvollen Leistungen im Münzwesen*). From 1844 to 1852 Stiore filled the place of second Engraver, and on 8th October 1852 he was appointed to that post with a salary of 600 florins. Among his medallic productions we find : Portrait-medal of Frederick Ferdinand Leopold, Archduke of Austria, 1841; — Capture of Sidon by Archduke Frederick, 1840, and others.

BIBLIOGRAPHY. — *Katalog der K. K. Münzen- und Medaillen-Stempel-Sammlung des K. K. Hauptmünzamtes in Wien*, 1906.

STOCK, CARL (*Germ.*). Contemporary Sculptor and Medallist, by whom is a medal, issued by the Poellath Die-sinking Works of Schrobenhausen, "Wanderversammlung", 1910.

STOCKER (*Germ.*). Mint-warden, in conjunction with Aschbacher, Mint-master at Hall in Tyrol, 1765-1771. Their joint-initials **A.S.** occur on the coinage.

STOCKING, JOHANN CHRISTIAN (*Germ.*). Mint-master at Neuwied 1756, and Poppelsdorf, 1777-1792. His initials **I.C.S.** occur on the coinage.

STOCKMANN, JOHANN (*Austr.*). Mint-master at Warsaw, 1810-1811.

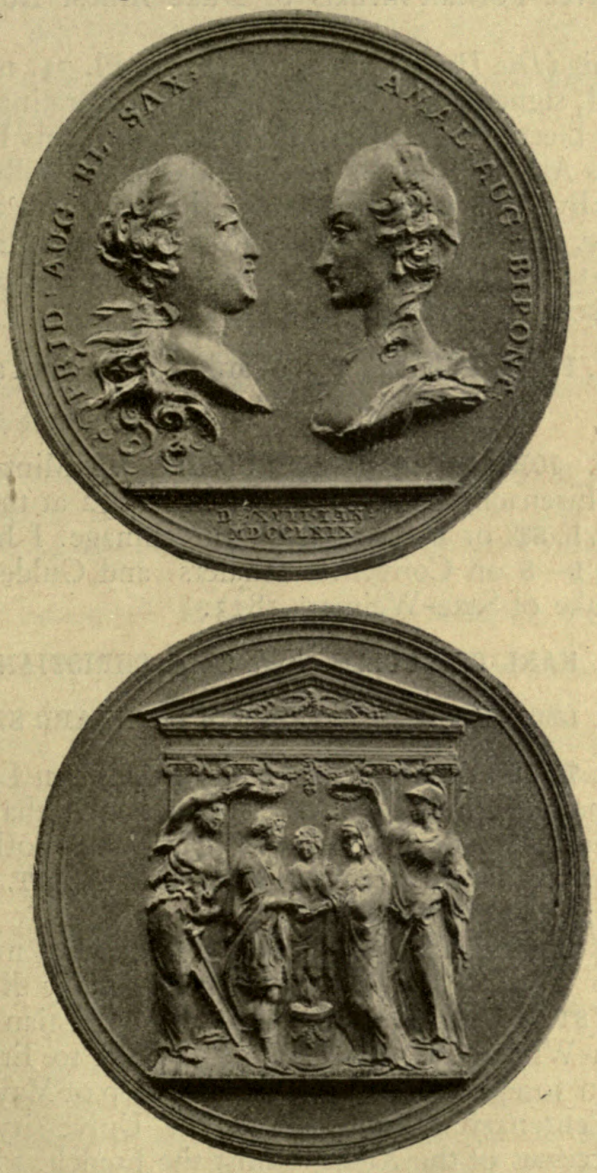
STOCKMANN (*Austr.*). Mint-engraver at Sadogura in Moldavia, 1771-1774, under Russian administration. His signature **STOCKMAN**

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occurs on a medal struck to commemorate the foundation of Mars Lodge, at Jassy, Moldavia, in 1774, by Baron Von Gartenburg Sadogusky, then Commissioner-general of the Imperial Russian army. The Mint-master's name F. Comstadius appears also on that medal (Marvin, *Masonic Medals*, p. 23, XIX).

STOCKMAR, CARL CHRISTIAN (*Germ.*). Mint-engraver at Wertheim, 1766; Warden of the Mint there, 1785; died in 1802.

STOCKMAR, P. F.? (*Germ.*). Medallist and Mint-engraver at Dresden, 1760–1775; brother of Johann Leonhard and Theodor Stockmar. According to Domanig he is the same as Johann Wolfgang Heinrich



Marriage of Frederick Augustus (III) of Saxony, 1769.

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Stockmar, and Bolzenthal, Dr Burckhardt, Schlickeysen, Nagler and other authorities are wrong in the Christian names they give to this Engraver. Dr Burckhardt (*Die Münzen und Medaillen des Herzogs Ernst August von Sachsen-Weimar*, 1731-1748, Blätter für Münzfreunde 1893, col. 1872) states that Joh. Wolf Heinr. Stockmar was appointed Court-medallist to Duke Ernest Augustus on 9th May 1732, and was still living at Ilmenau, 12th of December 1752. He ascribes to him a medal commemorating the accession of Duke Ernest Augustus to the Principality of Eisenach on the death of Duke William Henry of Saxe-Eisenach, 1741. To the same Engraver, Bolzenthal gives Portrait-medals of Duke Ernest Augustus Constantine.

Dr Domanig (*Die Deutsche Medaille*, 1907, Pl. 75, nº 671), illustrates a medal, signed **P. F. STOCKMAR**, commemorating the Marriage of the Prince Elector (later King) Frederick Augustus III. of Saxony with Duchess Amalia Augusta of the Palatinate-Zweibrücken, 1769 (*illustrated*). By him is no doubt also the medal on the Peace of Hubertusburg, with bust of Francis Josiah, Duke of Saxe-Coburg-Saalfeld, 1763; — Foundation of the Masonic Lodge Ernestus at Hildburghausen, 1755 (**STOCKMAR F.**), etc.

STOCKMAR, FRIEDRICH (*Germ.*). Warden of the Mint at Wertheim, 1802.

STOCKMAR, JOHANN LEONHARD (*Germ.*). Mint-master and Engraver at Eisenach, 1785-1835; died in 1852 at the age of 97. His initials **I. L. ST.** or **L. S.** occur on the coinage. I have observed his signature **L—S** on Conventionsthalers and Gulden of Charles Augustus, Duke of Saxe-Weimar, 1813.

STOCKMAR, KARL CHRISTIAN. *Vide* **CARL CHRISTIAN STOCKMAR.**

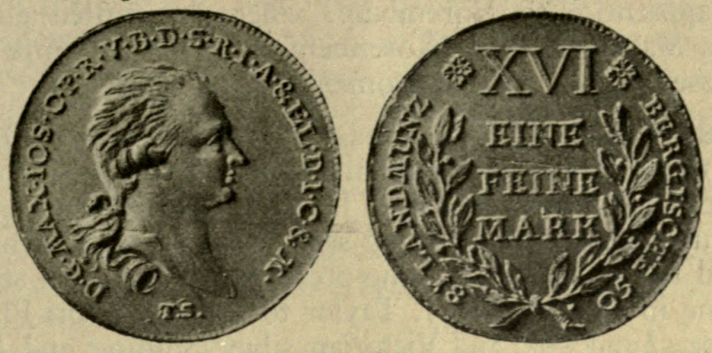
STOCKMAR, LEONHARDT. *Vide* **JOHANN LEONHARD STOCKMAR.**

STOCKMAR, THEODOR (*Germ.*). Brother of Johann Leonhard and P. F. Stockmar; Mint warden and Engraver at Gotha, 1779-1805; Mint-master at Düsseldorf, 1805-1818. He signed both medals and coin-dies. The signature occurs variously as *St.*; **T. St. F.**; **T. S.**; **STOCKMAR F.**; **TH : STOCKMAR F.**

Among his productions, I believe the following may be safely attributed to him : Conventionsthaler of Henry XI. of Reuss-Greiz, 1769 (**ST.**); — Conventionsthaler of Christian Augustus of Solms-Baruth-Wildenfels, 1770 (**ST.**); — Visit to Erfurt of Frederick Christian Joseph, Baron Erthal, archbishop of Mayence, 1777; — Fourth Centenary celebrations of the University of Erfurt, 1792; — Successes of the Allies against the French, 1793; signed: **TH : STOCKMAR. F:** (*Hennin*, 523); — Reichsthaler and Gulden of

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Maximilian Joseph, Prince Elector of Bavaria, struck for Berg,



Reichsthaler of Joachim Murat for Berg, 1806.

1805-1806; — Reichsthaler of Joachim Murat for Berg, 1806 (**T S**), and Kassenthaler, 1807, etc.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.*

STOCKMAR, WOLFGANG IOHANN HEINRICH (*Germ.*). Domanig states that the Christian names given by Bolzenthal and others of this Engraver are not correct, and that his initials should be P. F. He was a brother of Johann Leonhard and Theodor Stockmar, and filled the post of Medallist to the court of Saxe-Weimar-Eisenach, during the second and third quarters of the eighteenth century. *Vide* **STOCKMAR, P. F.**

STÖHR, ANTON (*Austr.*). Warden of the Mint at Prague, 1760-1773. He signed his coins **A.S.**, thus Thaler and Zwanziger of Joseph II., varied dates; Thaler of Count Leopold Henry of Schlick, 1767.

Stöhr was previously Mint-assayer for Moravia, 1760.

STÖR, HENNING (*Germ.*). Mint-master at Wismar, 1661-1670. He issued at his own cost Thalers, 1662, 1666, 1668; Half Thalers, 1668; Quarter Thalers, 1662; Four Schilling pieces, 1662-1670; Schillings, 1661, 1663-69; Sechslings, 1666 and other dates; Dreilings undated, and in 1669 converted his own house in the Schmiedestrasse into a Mint (*Münzen und Medaillen der Stadt Wismar*, Berl. Münzbl., 1894, col. 1731).

STÖR, JAKOB (*Germ.*). A citizen of Hamburg; Warden of the Holstein-Gottorp Mint of Steinbeck near Hamburg, 1601; appointed Mint-warden at Hamburg 8. April 1618, and still in office in 1622.

STÖHR or **STOER, THOMAS** (*Germ.*). A large religious medal, representing on one side the Baptism of Christ and on the Rℒ. the Crucifixion, is reproduced in Domanig, *Die Deutsche Medaille*, pl. 88, n° 766, diam. 150 mill., and is there ascribed to Thomas Stoer of Nuremberg, from the signature **ST—N** which appears upon it.

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Thomas Stöhr was a native of Joachimsthal, and came as a Goldsmith's apprentice to Nuremberg, where he settled down, and became a Master in 1597 (Rosenberg, *op. cit.* — Hampe, Nürnb. Ratsrerlässe, II, n. 1996; — Domanig, *op. cit.*, p. 163).

STOKES, THOMAS (*Brit.*). Medallist, Engraver and Die-sinker, born in 1830, died at Alphington (Australia) on 13th June 1910. He arrived in Victoria on 1st of January 1854 and after some two years of unsuccessful prospecting settled in Melbourne. In 1857 he purchased the plant and coining-press which had been sent out to Melbourne in 1853 by W. J. Taylor to strike the Port Philip gold 2 oz., 1 oz., ½ and ¼ oz. and Victorian silver Shilling and Sixpenny pieces.

By 1862 Stokes had got his machinery brought to perfection, but in 1863 all his plant was thrown idle by the issue in Melbourne of the British bronze coins. Most of the Melbourne Tokens after withdrawal were shipped to Sidney.

Atkins, *Colonial Coins and Tokens*, 1889, describes a number of Australian tokens by Thomas Stokes, on which the engraver variously styles himself: T. STOKES DIE SINKER SEAL ENGRAVER LETTER CUTTER CHECK & TOKEN MAKER MELBOURNE; THOMAS STOKES MAKER 100 COLLINS ST. EAST & MELBOURNE; T. STOKES MAKER MEL. Besides his own Melbourne Penny and Halfpenny Tokens, Thos Stokes engraved Penny Tokens for Collins & Co., Bathurst, 1864; Love & Roberts of Wagga Wagga, 1865; J. Taylor of Ballarat, 1862 (sev. var.); W. R. Watson & Co. of Ballarat, 1862 (sev. var.); Hodgson Bros of Bendigo, 1862; R. Calder, W. Froomes, Murray and Christie, G. Ryland, all of Castlemaine, 1862; R. Grieve of Eagle Hawk, 1862; S. Deeble, Evans & Foster, J. Hosie, Miller Brothers, George Nichols, Hugh Peck, Robinson Brothers & Co., T. Warburton, all of Melbourne and dated 1862, several varieties; Gippsland Hardware Co. of Port Albert and Sale, 1862; Barrowclough, R. B. Ridler, Jas. Davey & Co., J. D. Leeson, 1862, all of Richmond; Stead Brothers of Sandhurst, 1862; W. C. Cook of Sandridge, 1862; Thos. H. Cope of South Yarra, 1862; — J. Caro & Co., Christchurch (N.Z.).

The pieces by Stokes, says M. P. Coleman P. Hyman (*An Account of the Coins, Coinages, and Currency of Australia*, 1893) were very well designed and struck. One of the neatest designs in Stokes' reverses is that with the vine-branch, surrounded by the legend IN VINO VERITAS. Stokes is responsible for the existence of about two dozen varieties of pence not bearing names other than his own.

After 1863, Thomas Stokes, later **STOKES AND MARTIN**, issued a large number of Tokens for firms in New South Wales, West Australia, and New Zealand. I have noticed the firm's signature on Auckland Pennies issued by Holland and Butler, Edward Waters,

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Mason Struthers & Co., etc. The West Australian ones were for John Henderson, and dated 1874, or undated. These were the last tokens struck by the Stokes firm.

Since the tokens went out the firm of Stokes and Martin, now **STOKES AND SON**, have executed many varieties of Exhibition medals, Commemorative and Portrait-pieces, some of them being very commendable works.

The signature **H. STOKES** occurs on a medal of the International Exhibition at Melbourne, 1880; it bears on the obverse a fine bust of Queen Victoria.

In 1887 the Jubilee of Queen Victoria proved a busy time for this firm. They issued for the different districts and localities of Australia a large variety of commemorative medals, many with representations of commemorative buildings and monuments erected in various places in honour of that event. A medal intended as a Prize for the Melbourne Exhibition at the Colonial Exhibition at Earl's Court, 1894, is also signed **STOKES & SON**. At the Diamond Jubilee 1897 the firm issued no less than seventy-two varieties of medals, displaying on ℞. the arms of different cities, towns, provinces, &c. They also issued Coronation medals of King Edward VII., but most of their productions bear a local character.

Bibliography. — Atkins, *op. cit.* — Hyman, *op. cit.* — A. Chitty, *Obituary notice of Thomas Stokes*, Num. Circ. Oct. 1910, col. 12341.

STOLBA, A. (*Amer.*). This signature occurs on a masonic medal which was struck for sale at the Chicago Conclave of Knights Templar, in 1880. The work is poor. A. Stolba is no doubt a Seal-engraver or ordinary Die-sinker (*Marvin*, p. 264).

STOLBERG, Count **LUDWIG ZU** (*Germ.*). Pawnee of the Imperial mints of Augsburg and Nördlingen, 1544-74.

STOLTZ, MICHAEL (*Germ.*). "Schmiedemeister", Smith at the Breslau Mint, 1540, 1541, 1543, and conjointly Mint-master at Liegnitz and Crossen.

Friedensburg does not know for certain if the **MS** on Ducats of Reichenstein from 1553 to 1555 represents his signature, nor whether this Stoltz is identical with the Engraver of the same name who is frequently mentioned in the mint records of Prague, 1578-1593 (*Wiener Num. Zeitsch.* Bd. 27, p. 190 sq.). The latter's privy-mark was a rose.

Bibliography. — Friedensburg, *Schlesiens neuere Münzkunde.* — *Katalog der K. K. Münz- und Medaillen Stempelsammlung*, &c., IV, 1344. — F. Fiala, *Kat. Donebauer.*

STONE, F. FRANK (*Brit.*). Contemporary Sculptor and Medallist. Born in London in 1863. Followed commercial pursuits until he

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was between twenty and thirty, when he came under the influence of Richard Belt, at one time Sculptor to Queen Victoria, and in a very short time was doing portrait work. Some of the notable people who sat for him for portrait busts were the late W. E. Gladstone, Cardinal Manning (Jubilee bust), and Dadabhai Naoroji, the latter an Indian statesman.

From London Mr. Stone went to Canada, and thence to California. Has exhibited at Montreal, Sacramento, Chicago, Philadelphia, also at San Antonio and Seattle (Alaska-Yukon). Some of his ideal pieces are as follows : " Innocence and Death " (bust group) ; " The Age of Romance " (statuette); " Whisper of the Dawn " (group); " The Angel of Silence " (statuette); " The Two Ambitions " (high relief); " Cupid admonished " (group); " The Worker " (statuette) ; also " The Agony of the Ages " (relief). Beside portrait busts, of which Mr. Stone has made a large number, he has made after-death busts of Dr. Charles Kendall Adams, late President of the University of Wisconsin; Dr. Bard of the Elizabeth Bard Hospital, Redlands, California; Milton T. Hancock, inventor of the disk plow; and Carlyle Petersilea, musician.

At the New York International Medallic Exhibition, March 1910, he exhibited the following medallic productions; — The Agony of Ages ; — Sir Henry Irving; — Leo Tolstoy; — The late William E. Gladstone (from life) ; — John Ruskin ; — General William Booth ; — Cardinal Manning (from life); — Susan B. Anthony ; — Francis Murphy, etc.

BIBLIOGRAPHY. — Bauman L. Belden, *Catalogue of the International Medallic Exhibition held at New-York*, March 1910.

STONEHOUSE, T. V. (*Brit.*). Mint-master at Madras from December 1832 to August 1833.

STORCH, A. (*Germ.*). Contemporary Sculptor and Medallist, residing at Munich. At the Brussels Salon de la Médaille, held in 1910, in connection with the Universal Exhibition there, he exhibited a series of medals for the Opening of the Zoological Gardens at Munich : Eagle, 1910; — Sea lion, 1909 ; — Antelope, 1909 ; — Bear; — Sea cat; — Antelope; — Lion, 1909 ; — Crane, 1909, etc.

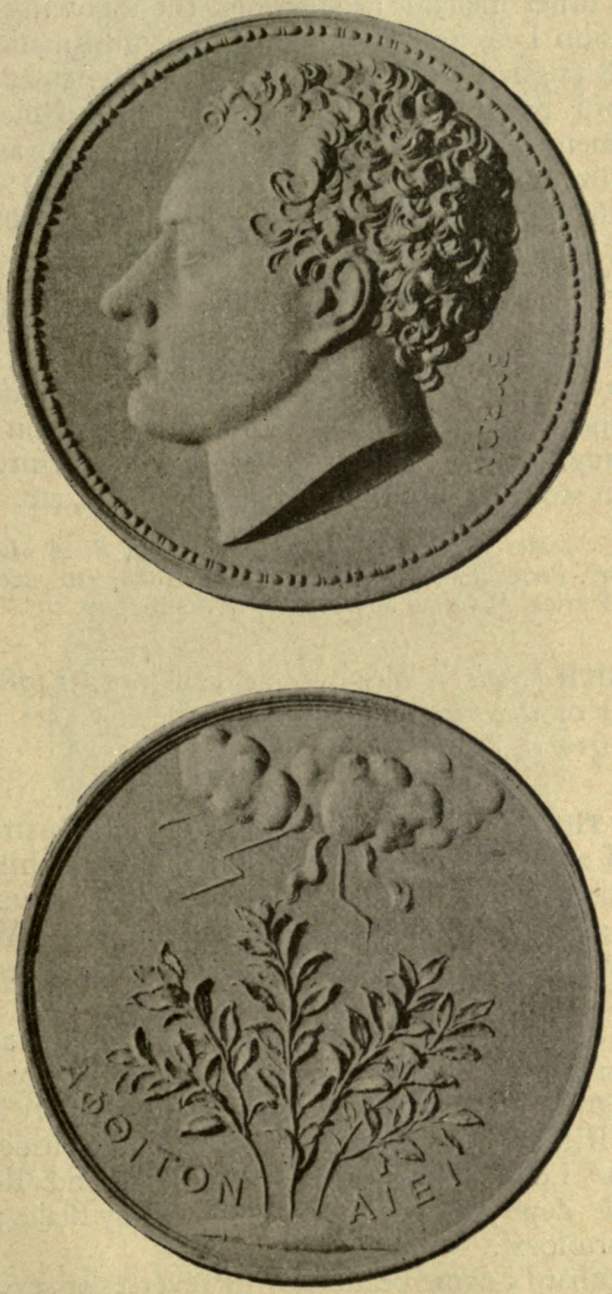
STORCK, C. (*Roum.*). Sculptor and Medallist, residing at Bucharest. He represented Roumania at the Medal Committee of the International Numismatic Congress, Brussels, 1910.

STORDEUR, JEAN BAPTISTE (*Belg.*). Sculptor and Medallist, born at Brussels, 25, November 1836; pupil of J. P. Braemt. M. A. de Witte, writing in 1908, did not know whether he was still living.

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By him are : Memorial medal of J. P. Braemt, 1864 ; — Catholic Congress at Malines, with bust of Pope Pius IX., 1863.

STOTHARD, ALFRED JOSEPH (*Brit.*). Son of the distinguished Painter, Thomas Stothard, was born in 1793, and died on 6th of



Lord Byron, by A. J. Stothard.

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October 1864. He was a Sculptor and Medallist, and was appointed Medallist to King George IV., of whom he executed a fine Portrait-medal. His works are remarkable for their bold relief, and the taste, fidelity, and beauty of their execution. The medal he produced of Sir Walter Scott, after the bust by Chantrey, is stated by Mrs. Bray to be the finest medal that has yet been made of the famous novelist'.

Among his other medallic productions, the following are the best known : Dr John Lee, first president of the Numismatic Society of London, 1838 (signed : **STOTHARD F.**) ; — Mehemet Ali Pacha, 1840; — Lord Brougham, 1831, uniface Portrait-medallion; — Lord Byron, memorial 1824; dedication of F. Pickering and F. Forthington (*illustrated*; *Num. Chron.*, 1888, p. 260, 5); — George Canning, 1826; Bust after Chantrey, signed : **A. J. STOTHARD F** ; Rℒ. The Muse Clio; **PUBD BY PARKER, LONDON, T. STOTHARD R. A. D. MDCXXXVI. A. J. STOTHARD F.**; — John Flaxman, 1826; — Sir Walter Scott, 1827 (publ. by S. Parker); — James Watt, 1827; — Emmanuel Kant, 1724-1804; — George Carrington; completion of the Aylesbury Railway, 1839 (Moyaux, *Les chemins de fer*, p. 92, n° 16); — Queen Victoria and the Prince Consort, on the birth of their eldest daughter, the Princess Royal, 1840; — Prince Albert lays the foundation stone of the Royal Exchange, 1842, etc.

Bibliography. — Mrs. Bray, *Life of Thomas Stothard, R. A.*, London, 1851. — H. A. Grueber, *Personal Medals*, Num. Chron., 1888, 250. 260. 269; 1891, 92. — Cochran-Patrick, *Medals of Scotland*. — Bolzenthal, *op. cit.*

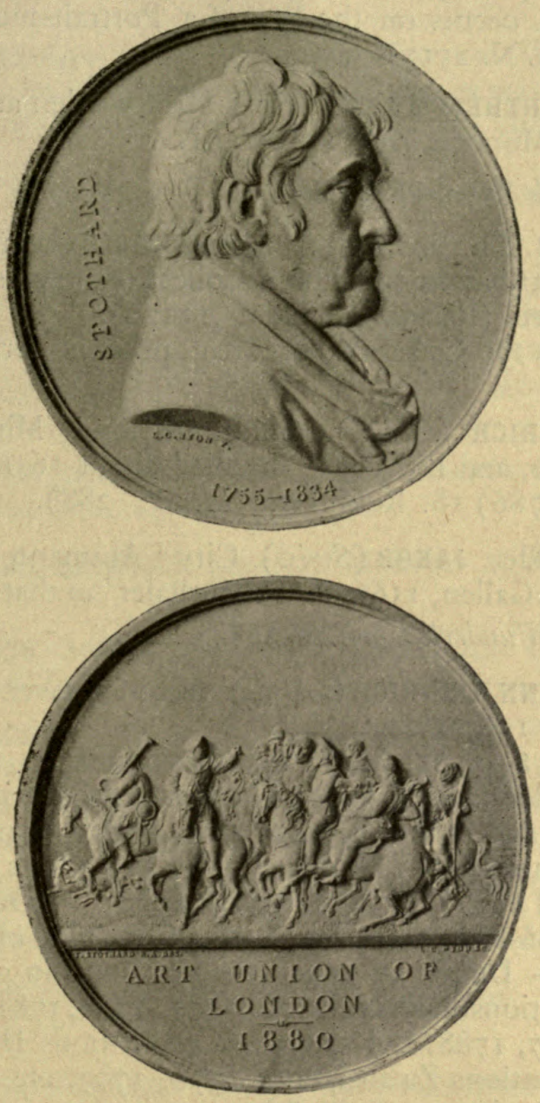
STOSS, ULRICH (*Swiss*). Moneyer at Fribourg, 1498-1500. He was a member of the Grand Conseil des Deux-Cents until 1503, and was a native of Zurich.

STOTHARD, THOMAS (*Brit.*). Painter and Book-illustrator, 1755-1834. Studied at the Royal Academy, 1777; first exhibited at the Society of Artists, 1777, at Royal Academy, 1778; began book illustrating, 1779; R. A. 1794, librarian, 1812; designed Wellington's shield, decorated Burghley House and Advocates Library, Edinburgh. He was an intimate friend of Flaxman, Beckford of Fonthill, and Samuel Rogers. Among his best pictures are 'Dryads finding Narcissus', the 'Canterbury Pilgrims setting forth from the Tabard Inn', and 'The Vintage'. He executed masterly illustrations of Fielding, Richardson, Sterne, 'Robinson Crusoe', Milton, 'Rape of the Lock', Shakespeare, Spenser, and Rogers; his 'Callisto' and 'Zephyrus and Flora' engraved by Blake; his Milton designs by Bartolozzi.

Thomas Stothard's name occurs on the reverses of several medals, which he designed in conjunction with his son A. J. Stothard, who

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issued in 1826 a series of Portrait-medals of illustrious men, Byron, Canning, Flaxman, Sir Walter Scott, James Watt.



Thomas Stothard, by L. C. Wyon.

STRACHOWSKY (*Bohem.*). Fiala in his list of Engravers who have produced coins and medals connected with Bohemia gives the name of Strachowsky of Prague, but does not mention the period of his activity.

STRADA, A. (*Ital.*). Contemporary Sculptor and Medallist, whose signature I have observed on a Portrait-medal of Giuseppe Verdi, 1901.

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STRADA. JACOPO (*Ital.*). Mentioned by Bolzenthal as an Italian Medallist of the second half of the sixteenth century.

STRAEKE, J. I. (*Stod.*). Contemporary Sculptor, whose signature : **J. I. STRAEKE SC.** occurs on the Rℒ. of a Portrait-medal of Dr H. Boerhaave (A. J. N. 1533).

STRASSEN, BARTHÉLEMY DE (*Belg.*). Mint-warden at Luxemburg, under John of Moravia, *circ.* 1388-1391.

STRASSEN *Vide* **ZUR STRASSEN.**

STRATONICIUS. The inscription **STRATONICII** occurs on a Tassie gem, copied from one in the Stosch Collection, representing a cow lying under a tree. (Raspe, *op. cit.*, n° 13120).

Pliny refers to the Cælatores of great note as Stratonicus, the sculptor.

STRAUB, HEINRICH (*Germ.*). Goldsmith and Mint-master at Nuremberg 1622, and Bayreuth ; he died about 1636 (cf. Gebert (304) 84, 86 (1786) 18. Rosenberg, *Merkz.* 288).

STRAUB the Elder, **JAKOB** (*Swiss*). City ' Ammann ' and Warden of the Mint at St. Gallen, 1566. A ' Schauthaler ' of that date bears his monogram $\frac{\$}{\text{Æ}}$ (*Wunderli Cat.*, n° 2689).

STRAUB, JOHANN HEINRICH (*Germ.*). Mint-engraver and Medallist at Münich, *circa* 1767-1782.

His initials **H. S.** or **ST.** occur amongst others on the following coins issued under Duke Charles Theodore of Bavaria at Munich : Ducats of 1779 and others of same date, struck from gold of the Isar, Inn and Danube ; — Ducats of 1780 and others of same date, struck from gold of the Isar, Inn, and Danube ; — Ducats of 1781, 1782, 1784, 1786-88 ; — Ducats of 1793 from gold of the Isar, Inn and Danube ; — Ducats of 1794 ; — Isar and Inn gold Ducats of 1798 ;—Conventionsthalers of 1778, 1779, 1780, 1781, 1782, 1783, 1784, 1786, 1787, 1788, and 1789 ; —Conventions Half Thalers of 1780 ; — Conventions Zwanziger of 1778, 1779, etc. ; — Conventions Thaler of Amberg1778 (**H. S.**), etc.

The following medals are also by him : Charles Theodore and Elizabeth Augusta, 1778 (signed : **STRAVB** on obv. and **STRAVB F.** on Rℒ) ; — Another, undated (**STRAVB.** on obv. and **ST.** on Rℒ) ; — Medal of merit (First Prize) of the Bavarian Academy of Sciences, with bust of Charles Theodore, 1778 (**H. STRAVB. F.**) ; — Similar medal (Second Prize ; signed : **STRAVB**) ; — Similar medal (Third Prize) ; — Medal of merit (First Prize) for Midwifery, 1778 (**H. STRAVB. F.**) ; — Similar medal (Third Prize ; signed : **STRAVB**) ; — Portrait-medal of Count Cajetan Carl von Fugger-Zinneburg, 1781, etc.

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He also cut dies for Leopold Ernst, Count Firmian, Bishop of Passau, whose Thaler of 1779 is signed : **H. ST.**

BIBLIOGRAPHY. — *Die Medaillen und Münzen des Gesammthauses Wittelsbach*, 1901.

STRAUBE, ADOLPH (*Germ.*). Sculptor, born at Weimar in 1810; died there in 1839. Between 1831 and 1833 he was employed at the Royal Iron-foundries in Berlin. He came into contact with David d'Angers.

By him are Medallions in wax, Portrait-medallions cast in bronze and iron, etc.

STRAUBE, HEINRICH (*Germ.*). Mint-master at Franckenhausen, Schwarzburg, appointed in 1523 for two years. He coined Thalers of Henry XXXI, 1524, 1525, Half Thalers of 1525, and possibly Pfennige of 1523-25. (Fischer, *Die Münzen des Hauses Schwarzburg*, Heidelberg, 1904).

STRAUBINGER, ANDREAS (*Germ.*) of Donaustauf, Contractor of the Mint at Ratisbon, 1366.

STRAUBINGER, HEINRICH (*Germ.*). Moneyer at Ratisbon, died in 1318.

STRAUBINGER, JOHANN (*Germ.*). Contractor of the Mint at Ratisbon, 1318–1366.

STRAUCH, LORENZ (*Germ.*). A sixteenth century Painter and Modeller in wax, whose productions are among the best of the kind executed in Germany at that period. He was born in 1554 at Nuremberg, and died there in 1630.

STRAUSS (*Germ.*). Die-engraver at Glatz, 1807.

STREB, HANS (*Germ.*). Contractor of the Mint at Ratisbon, 1434.

STREB, HANS LORENZ (*Germ.*). Administrator of the Mint at Onolzbach, 1622.

STREBEL, HANS LORENZ (*Germ.*). Mint-administrator at Roth and Eckersmühlen, 1622.

STRENG, GEORG (*Germ.*). Warden of the Mint at Eckersmühlen, 1622. Ammon states that he was a burgher, and Gold-worker of Schwobach, and that he was appointed Mint-warden to the Margraviate in 1622.

STREINTZ, MATHIAS JOHANN (*Austr.*). Administrator of the Mint at Krummau (Eggenberg), 1691.

STRENKER, ERHARD (*Germ.*). Moneyer at Vienna, 1429.

STRENZ, Mlle JEANNE (*French*). Contemporary Sculptor and Med-

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allist, born in Paris; pupil of Claudius Marioton and H. Moreau. She exhibited a Portrait-medallion of M. H. Bernardeau, a lawyer, at the Paris Salon, 1909.

STREUBEL, MARX (*Germ.*). Mint-master and Mint-warden at Bamberg, 1506-33.

STREUBEL, NICOLAUS (*Germ.*). Mint-master at Annaberg, 1541-43; died in 1545. Privy-mark, a star, which occurs on the currency of 1542, 1543 and 1545. Thalers of 1542 of Duke Maurice in conjunction with the Elector John Frederick the Magnanimous, dated 1542, are described in Erbstein, *Engelhardt Collection*, p. 43, n°s 202, 203.



" Buchholzer " Thaler of John Frederick and Moritz, 1542.

STRICKER (or **STRIKKER**), **CHRISTOPH** (*Germ.*). Warden of the Mint at Berlin, 1675-1697, and again from 1713 to 1715; Mint-master there, 1701-1713. His initials **C. S.** occur on the coinage; amongst others on the so-called " Schiffsducaten ", struck from African gold, which were issued in 1682-83, 85-88, 90, 92, 94-96, on Thalers of 1679 commemorating the Great Elector's campaign in Prussia, and other currency.

STRICKLING (*Germ.*). Mint-master at Blomberg, 1827-1840; issued copper currency for Lippe. His signature **ST.** occurs on coins.

STRITT, LOUIS ADOLPHE (*French*). Contemporary Sculptor and Medallist, born in Paris; pupil of J. C. Chaplain and Albert Lambert. He has exhibited the following works at the Paris Salon: 1907. Two Portraits; — Medal in plaster; — 1908. Richard Wagner; — M. Paul X***; — Rêverie; plaquette; — 1909. Nymph and Cupids; plaquette in bronze; — Dans les bois; plaquette galvano; — 1910. Medals and Plaquettes, various.

STROBEL, H. (*Germ.*). Contemporary Medallist and Die-sinker, who was residing at Nuremberg, and working for L. Christ. Lauer's

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Medallic Mint, *circ.* 1885. Of that date exists a medal of the Nuremberg Exhibition of works in precious metals. It was struck by Lauer, but bears the signature of Strobel as the Engraver. He also executed the Medal of Merit for Arts and Sciences, instituted by Duke Ernest II. of Saxe-Coburg-Gotha, 1888-89, and issued in 1891.

I do not know whether this Engraver is the same person as the artist who signed **K. STROBEL** on a Portrait-medal of Francis Joseph I. of Austria, 1873, issued by J. Christelbauer, Vienna.

STROBEL, HANS (*Germ.*). Warden of the Mint at Augsburg, 1580.

STROBL, JOHANN (*Germ.*). Goldsmith at Munich, *circ.* 1697. Kull refers to him in *Mitth. der bayer. Num. Gesellschaft*, XX, 99.

STROEHLIN, Dr PAUL FRÉDÉRIC CHARLES (*Swiss*). Numismatist, Dealer in coins, medals, stamps, engravings, books, &c., born 10. September 1864, died at Geneva, 4. March 1908. Son of Dr J. B. Stroehlin and Mlle Amiel, sister of the well-known philosopher. He was educated at Geneva, and studied also at Leipzig and Berlin, 1884-1887. In 1888 he returned to Geneva and three years later started, in conjunction with Dr A. Ladé, a coin and medal-business under the trade name of **PAUL STROEHLIN ET Cie**. The association was broken in 1898. From 1890 to 1908 Stroehlin was President of the Swiss Numismatic Society, of which he had been a member since 1879. He edited for many years the *Revue suisse de numismatique*, and since 1904 also the *Journal des Collectionneurs*. His *Répertoire général de médaillistique*, *Annuaire de numismatique*, and other works were never brought to completion.

P. C. Stroehlin formed a large collection of Swiss and foreign coins and medals, some of which he disposed of during his life-time, but the bulk was sold by auction at Geneva, November 1909 and February 1911, and in London, July 1910, under my direction. The catalogue which I compiled comprizes over 10.000 lots, and the collection realized £ 15.000.

Paul Stroehlin & Cie issued a number of medals, which bear the firm's signature. Among these: Réunion générale des Officiers, 1892 (engr. by L. Jamin); — Medal of the Swiss Numismatic Society, 1890; — A. Morel-Fatio, 1893 (G. Hantz); — Premium of Apprentices-school of St. Gallen; — St. Gallen Cantonal Rifle meeting at Lichtensteig, 1897 (designed by Stauffacher); — Inauguration of a new Masonic temple at Geneva, 1898; — Private Jeton, with arms of Geneva (Æ, Æ and Æ), &c.

Dr Stroehlin was a Knight of the Order of Christ of Portugal.

A Portrait-Jeton, struck in gold on a square flan, of Dr Stroehlin, was presented to him by the Swiss Numismatic Society, at the Fribourg meeting, 1904.

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H. Caillier, *Paul. Fr. Ch. Stroehlin*, Revue suisse de numismatique, 1908, pp. 222-244. — L. Forrer, *Collections numismatiques de feu Dr Paul Chs. Stroehlin*, 1909-1911.

STROEMER, ANDREAS (*Swed.*). Mint-master at Stockholm, 1684-1699; his signature occurs on the currency under various forms : **A. S.**; — **STR** (mon.); — **AS** (mon.).

STROMAIR, JAKOB (*Germ.*). Mint-master (probably) at Eichstädt, 1386-1389.

STROMEYER, GEORG (*Germ.*). Warden of the Mint at Weinberg, 1588.

STRONE, HANS (*Germ.*). Mint-workman at Bernstadt, 1681.

STRONGI'TH'ARM, otherwise **LONGMAN & STRONGI'TH'ARM** (*Brit.*). Engravers, Jewellers and Silvermiths, Die-sinkers and Medallists, for many years established at 1 Waterloo Place, London S. W. The present owner is Mr. E. C. Ball.

This firm has been noted for all kinds of die-sinking work, seal-engraving, and trade in medals, miniatures, &c. Their signature **STRONGI'TH'ARM** occurs on some medals. I have noticed it, for instance, on a centenary medal of 'The Times' newspaper, with portrait of Mr. Walter, the founder, Bearwood, 1885.

STROUSSACK, JOHANN (*Swiss*). Mint-warden at Fribourg, 1473-74. He was a brother of the goldsmith Stephan S., and son of Hans S., who was probably also a Goldsmith or Moneyer.

STUART (*Brit.*). A clever Medal-chaser and Die-engraver, who flourished about the middle of the eighteenth century. He was much employed, by Mr. Hollis, as a skilful workman, and it is well-known that he designed the medal, executed by Thomas Pingo, issued in commemoration of the Capture of Guadaloupe, 1. May 1759.

Stuart made very clever copies of some of the medals by Abraham and Thomas Simon, and many others, which vary in degree of excellence. But it is quite possible that many of the retrospective medals usually ascribed to Stuart are not by him. The following are however likely productions of this engraver : Coronation medal of Edward VI.; — Henry VIII., as head of the Church; — Philip and Mary, portraits on either side; — Mary (after Trezzo); — Admiral Blake (after Abr. Simon); — Bulstrode Whitelock (after Abr. Simon); — Elizabeth Cleypole (after John Kirk); — Thomas, Earl of Southampton (after Thos Simon); — Sir Edward Nicholas (after Simon); — Abraham Simon (after a portrait in wax by the artist himself) (*vide supra*, p. 510); — Thomas Simon (after an unknown original) (*vide supra* p. 519); — Anne, Countess of Dorset; —

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Anne, Queen of Great Britain (*illustrated*), in the late King Edward's collection; — Touch-piece of Cardinal York, son of the Pretender



Portrait-medallion of Queen Anne, wife of James I.

James III., as Henry IX.; — Queen Mary Tudor, oval medal described by Till, "as a most exquisite work, being first cast and then finely tooled".

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In a recent Sale catalogue, a number of chasings by Stuart brought a high price; these comprised : Oliver Cromwell and General Fairfax : Æ. *Medal* ; obv. OLIVAR. D. GR. &c., bust to left ; ℞. GENERAL FAIRFAX, Bust to left. Sir Thomas Fairfax; — *oval* Æ *Badge*, in wreath border ; ℞. Arms on garnished oval between branches of laurel and palm. Lord Inchiquin ; — Æ. *Medal* ; ℞. inscription, &c., in six lines. Sir John Hotham ; — Æ. *Medal* ; obv. MORS. MIHI. VITA, bust to right, etc.

STUART, GILBERT (*Amer.*). Portrait-painter, born in Narragansett, Rhode Island, **U.S.A.**, 1755 ; came to England and worked with Benjamin West, 1775, returning in 1792 ; died in 1828. The painter of Washington.

" The head of Liberty on the Dollar of 1795 was designed by Stuart, at the request of the Director; the painter facetiously



Stuart's Dollar of 1795.

remarking that Liberty on the other coins had run mad — referring to the dishevelled hair on the head of Liberty on the previous coins — we will bind it up, and thus render her a steady matron ".

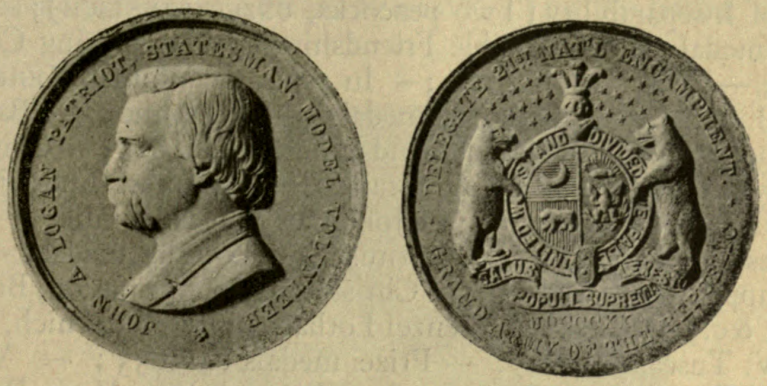
While in England, Stuart painted the portraits of Sir Joshua Reynolds, Benjamin West, W. Wocllett, Alderman Boydell, John Kemble, Dr Fothergill and many persons of less note. But his best work in this country is a full-length portrait of a Mrs. Grant skating in St. James's Park. It is in the collection of Lord Charles Pelham Clinton. Of his American portraits, that of Washington is the chef-d'œuvre. He painted the President several times.

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STUBENRAUCH, KARL (*Germ.*). Mint-engraver (?) and Medallist at Darmstadt, 1839-1848; emigrated about that time to America and settled down at St. Louis, U. S. A.

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The only medallic work by him I have come across is the Medal of John A. Logan, patriot, statesman, model volunteer; delegate 21st Nat'l Encampment; Grand Army of the Republic. It is dated 1820.



John A. Logan.

STUCKART *Vide* **STUCKHART.**

STUCKELBERGER *Vide* **STUECKELBERGER.**

STUCKGART *Vide* **STUCKHART.**

STUCKHART (also **STUCKGART** or **STUCKART**), **FRANZ** (*Hung.*). Medallist and Die-sinker, born at Tyrnau in Hungary 1781, died in Vienna, 5. December 1857. His name occurs for the first time in the Prague Mint-records in 1799, when he applied for a situation as Engraver. From that date till 1806, he was employed at the Mint of Prague. In 1801, he is mentioned as *der ebenso geschickte als fleissige Diurnist Franz Stuckhart*. From 1806 to 1809, we find him at the Kremnitz mint; 1809-1815 at the Mint of Vienna; in 1815 he was sent to Schmölnitz, and on 1. September 1816 he resigned voluntarily his post at the Austrian mint, to accept the office of Engraver at the Polish mint of Warsaw.

By Stuckhart are the following productions: Baptismal Medal; — Confirmation Medal; — Memorial medal of Archduchess Maria Christina; Rℒ. Mausoleum in Vienna, 1798; — Emperor Joseph II; Rℒ. Statue in Vienna; — Francis I. and his Allies, 1815; — Marriage of Emperor Francis I. with Maria Ludovica Beatrix, 1808 (obv. only); — Napoleon I.'s marriage in Vienna with Marie Louise, 1810; — Birth of the King of Rome, 1811; — Prince Schwarzenberg and Prince Metternich, 1814 (2 var.); — Return of Pius VI. from

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his captivity in France, 1814; — Karlsbad Mineral Springs; — Medal of St. Anthony of Padua; — Large Marriage medal; — Large Prize medal with bust of Francis I.; — Kosciusko, memorial medal, 1817; — Large Anniversary medal with Minerva; — Austrian Encampment of troops near Prague, 1804; — Mozart, 1791; — Allegorical medal of Inseparability (Two peacocks, UNZERTRENNLICH); — Allegorical medal on indissoluble Friendship; — The passing Century (1800); — The Patron Spirit; — In praise of Women (EHRE DEN FRAUEN! etc.); — Friendship-medal; — St. Anne; — Battle of Waterloo, with busts of Blücher and Wellington, 1815; — Concordia medal with the bust of Kaiser Francis; — Empress Ludovica; — Napoleon and Marie Louise; — Johannes von Nepomuk; — Flora; — Ceres; — Bacchus; — Saturnus; — Shooting medal; — The Holy Supper; — Varied types of Christening, Confirmation, Birthday medals, &c.; — Clemens Wenzel Lothar Prince Metternich, 1814; — J. W. Tuscany, 1807; — Prize medals of 1833; — Visit of Emperor Francis II. to Prague, 1804 (R. only); — Marie Palth, of Prague; — Maria Wanderbit, of Prague, 1818; — Prize Medal for Diligence, 1821; — Frederick Augustus of Saxony, Prize medal for diligence; — Recovery from illness of Francis II., 1826; — Peace of Luneville, 1801 (in conjunction with A. Guillemard); — The Austrian Volunteers, 1813; — Peace of Paris, 1814 (2 var.); — Wellington's Victories in the Peninsula, 1813-1814; — Peace of Paris, 1815; — Centenary of Josef Haydn, 1832; — Johannes Meli, Sicilian poet, † 1815, etc.

By Stuckhart are also various coin-dies. The puncheons for the copper Quarter Kreutzer 1816, preserved in the Vienna mint, bear his initial **S.**

His medals are variously signed : **F. ST.**; — **St.**; — **ST**; — **F. STUCKGART F.**; — **STUCKHART**; — **STUCKHARDT**; — **STU**; — *F.• Stuckgart f.*

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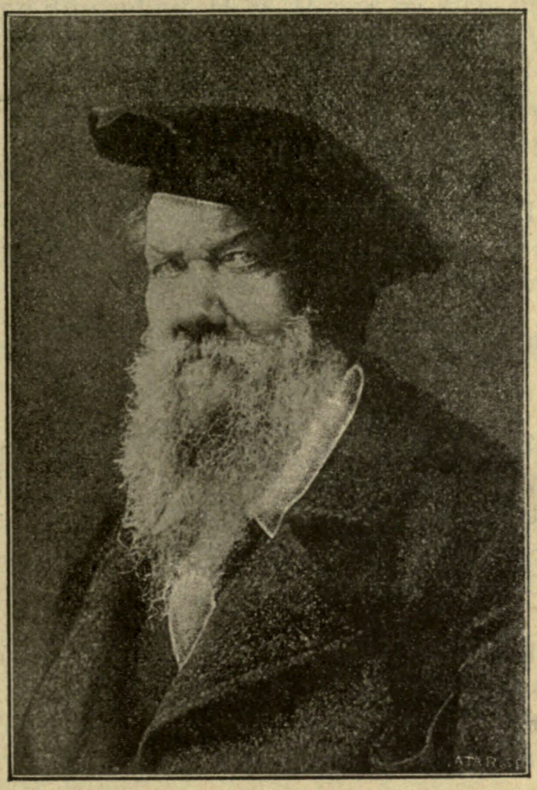
STUDER, BERNARD ANTON (*Swiss*) of Lucerne, Goldsmith 1722-66, Mint-master there, 1753.

STUDER, JOHANN GOTTFRIED (*Germ.*). Mint-master at Dresden, 1813-1832. His initials **G. S.** or **I. G. S.** occur on the currency issued by him of Frederick Augustus I., King of Saxony, 1806-1827.

STÜCKELBERG, JOHANN MELCHIOR ERNST (*Swiss*). A painter of Basle, born on 22nd February 1831, died at the age of 72 in 1903,

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pupil of Dietlerdas, Dykmans and Wappers in Antwerp; studied later in Paris, Munich (1854) and Italy (1856-57); visited also Holland, 1863, 1865, Madrid 1868, and settled down at Basle. He painted four frescoes for the Tellskapelle on the lake of Lucerne; " Die Stauffacherin " (Parliament Buildings, Berne), " Marientag im Sabinergebirge " (Basle Museum). The Museums of Basle,



Portrait of J. M. E. Stückelberg.

Cologne, Geneva, St. Gallen, Winterthur, Zurich and others possess characteristic paintings by him, of fine poetical inspiration and harmonious style. With Böcklin and Sandreuter, he is one of the three artists who made the name of Basle famous in the nineteenth century.

Stückelberg designed several medals; some of his subjects have been also reproduced in metal work.

STUDER, MELCHIOR (*Swiss*). A native of Lucerne; was apprenticed at the Lucerne Mint 1594; Mint-master in Uri 1608; then at Lucerne 1608-1619; died in 1620. In 1608 Studer only coined hammered money, but in 1610 he struck Dicken. The Lucerne Mint reached

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the zenith of its activity under him, and between 1616-1620 money to the amount of 396000 Gulden were coined there. Louis Joly, Jean Gottard, Nicolas Sextier of Nancy and Jean Forin of Romlisberg in Lorraine sold to Studer in 1616 for the sum of 675 Florins a coining-press from which Schillings were issued.

The following entry occurs in the Lucerne Mint-records :

1607. 4 September. Ratsbuch L. 232 a. off hütt habent M. g. H. Irem Bürgeren Melchior Studer ietz Müntzmeister zu Vri abermalen der anlass geben, dass so feer M. g. H. widerumb wurdent müntzen lassen, sy inne alls iren Bürger vor menigklichen der zu kommen lassen wöllen.

(Haas, *Beiträge zu einer Luzernerischen Münzgeschichte*. Revue Suisse de Numismatique 1899; page 27.)

STÜBER, FRIEDRICH LUDWIG (*Germ.*). Mint-master at Dantzig and Elbing, 1760-1767. His initials **F. L. S.** occur on the coinage. We find his name also as F. L. Stieber.

STÜLER, CHRISTOPH (*Germ.*). Joint-contractor of the Breslau mint, 1540.

STÜMER, HEINRICH DANIEL (*Germ.*). Warden of the Mint in Detmold 1763, Mint-master, 1769-1787. He signed currency with **H. D. S.** The letters **B S** and also **I. C. B. H. D. S.** occur on coins of Detmold 1763-1769. I. C. Bandel was Mint-master in conjunction with H. D. Stümer as Warden of the mint.

STUENZI, CHRISTIAN (*Swiss*). A native of Zug; cutler and Die-sinker; in 1598 he worked for the Lucerne Mint; in 1609 he was in the service of Count Agostino Spinola at Tassarolo; from 1610 to 1613 again Mint-engraver at Lucerne.

STULTEATI (*Ital.*). This signature occurs on the obv. and Rℒ. of a Portrait-medal of Dr G. Meli, of Palermo.

STUMPEL, THIEDEMANN (*Germ.*). Moneyer at Lübeck, 1305.

STUMPFEL (or **STUMPFELT**), **DANIEL** (*Germ.*). Mint-master in the service of the rulers of Anhalt, 1573-1579; also at Halle, 1579-1585. His initials **D. S.** or monogram occur on the currency. He discovered the secret of taking away the stench and dirt from pitch coal, says Ammon.

STUMPFELT, NICOLAUS (*Austr.*). Warden of the Mint in Joachimsthal, 1567-1600.

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STUNDL, THEODOR (*Austr.*). Contemporary Viennese Sculptor and Medallist, whose signature occurs on a Prize-plaquette for Agriculture of the German East African Co., 1904. It is reproduced in *Leipz. Illustr. Zeitung*, n° 3196, 26. September 1904.

STUPISCHIN, PAUL (*Russ.*). Mint-master at Ischora 1811, and St. Petersburg 1812-1820. His initials П. С. occur on the currency.

STURBELLE, CAMILLE MARC (*Belg.*). Contemporary Sculptor and Medallist, born at Brussels on 29th September 1873; studied at the Brussels Royal Academy of Fine Arts and later at the National School of Decorative Arts, Paris.

He was represented at the Salon International de la Médaille contemporaine held at Brussels in connection with the Universal Exhibition, 1910, by the following works: Beethoven; medallion cast in bronze; — Wagner; medallion cast in bronze; — Jeanne, 1907; plaquette cast in bronze. He was awarded the Bronze medal.

Amongst other medallic productions by this artist are: Printemps; uniface plaquette, exhibited at the Paris Salon 1899; — Pendant, intended as a Prize for Swimming Competitions, issued by the 'Automobile Club de Namur et du Luxembourg', Dinant; 30 mill. bronze, etc.

STURM, JOHANN RUDOLPH (*Austr.*). 'Pfenningmeister' at Salzburg, *circ.* 1626-1658.

STURM, PAUL (*Germ.*). Medallist at the Royal Mint, Berlin. He was born at Leipzig in 1859; apprenticed to a wood carver; studied further at Munich, Zurich, Lausanne and Lyons; returned to Leipzig in 1884 where he visited the Academy; since 1899 he has devoted much attention to medallic art.

Among his earliest medallic works produced between 1899 and 1904 I may mention: Self Portrait; — Karl H. C. Reinecke, 1900; — Eugen d'Albert; — Felix Dräsecke; — Prof. Dr. Georg Treu, 1903; — Julius Blüthner, portrait-medallion, 1903; — Ludwig Richter, 1903; — Fechterin; — Die Taucher; — Dame mit Tasse; — Heinrich XXIV., Fürst zu Reuss; — H. Sparkuhle, 1901; — 80th Birthday of Friedrich von Esmarck, 1902; — Geheimrat von Seidlitz; — Plaquette for the Promotion of the Dresden Tourist Club; — Trauer am Sarge; — Medal of the Dresden Civic Exhibition, 1903 (with portrait of King George of Saxony); — Souvenir of the Dresden Exhibition, 1903; — Richard Wagner; — Commemorative and Souvenir Medals for Birth, Christening, Marriage, Confirmation, and other events, etc.; — 350th Anniversary of the

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University of Jena, 1908 (with bust of John Frederick the Magnanimous), 5 Mark size, 40000 pieces; 2 Mark size, 50000 pieces struck.

At the Berlin Kunst Austellung, 1907, this artist exhibited the following works: Originals cut in stone, Burgomaster Dr Dittrich, Leipzig; — Edward Dean Adams; — W. Wiegand, Constantinople; — G. Wiegand; — Dr J. Zeitler, Leipzig; — Prof. Dr Treu, Dresden; — Dr Rumpelt, Dresden; — Self Portrait; — Herr Sparkuhle, Bremen; — Fr. Dir. Dr Wiegand; — Clauson Kaas, Copenhagen; — Johannes and Malwine Einbeck, Berlin. — Modelled Originals: J. Blüthner; — Leipzig Tourist Club; — F. Draesecke, composer, Leipzig; — Original model in Stone: Dr Dittrich. — Steel die: E. D. Adams.

He further made the following exhibits at the New York International Medallic Exhibition, March 1910: Portrait of Edward D. Adams Esq. Original model cut in stone, from which the medal was reproduced by the *cire perdue* process; — Lealtad y valor. Reverse of the medal of Edw. D. Adams; — Portrait of a man; — Ideal head, etc.

Sturm was represented at the Brussels Salon International de la Médaille held in connection with the Universal Exhibition there in 1910: Plaquette for Swimming competitions, uniface and cast in bronze; — Georg Treu, model in Solenhof stone; — Young Girl examining a crooked stick, model in Solenhof stone; — Medal for the Kiel Regattas, bronze cast; — Clauson Kaas, wood carver, plaquette cast in bronze; — Werner Wiegand, 1906; medal cast in silver; — Gerhard Wiegand, 1906; medal cast in silver; — Life (Das Leben), 1904-7, oval plaquette, cast in silver; — Edward Adams, 1906; medal cast in silver; — Mme Marie Wiegand, 1906; plaquette cast in silver; — Plaquette of merit of the Berlin Society of Electricians, 1904; uniface plaquette, cast in bronze; — Insignia of the XII. International Congress of the Press at Berlin, 1908; silver medal; — New year's Plaquette of the Berlin Royal Mint, 1909, iron; — Gold medal of the Society for the study of Anthropology, Ethnology and Prehistorical science, 1909; — Pendant with the heads of three Sisters, etc.

"Unter den deutschen Medailleuren ist Paul Sturm in Lepzig in den letzten Jahren mit einer überraschenden Vehemenz in den Vordergrund getreten, um so erstaunlicher ist es, dass er nicht in dem Masse bekannt ist, als es die Zahl und die Qualität seiner Arbeiten eigentlich fordern. Während den wenigen anderen deutschen Medailleuren längst die öffentliche Würdigung zuteil geworden ist, muss Paul Sturm merkwürdiger-und ungerechterweise noch auf die Anerkennung seines bedeutenden und schönen Werkes warten.

"Paul Sturm hat vor den meisten seiner Kunstgenossen einen

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erheblichen Vorzug: er kam aus dem Handwerk und behielt auch sein Lebtag die handwerkliche Gediegenheit, die im Eindruck seiner Werke nicht an letzter Stelle zur Geltung kommt. Wie er schon in seinem äusseren Habitus der schlichte Mann der Werkstatt ist, so tragen seine Medaillen schon für den oberflächlichen Blick den Stempel der handwerklichen, werkstattmässigen Tüchtigkeit. Damit hängt eng zusammen, dass Sturm in seinem Kunstgebiete eine schwerwiegende Reform einführte, die Wiederentdeckung eines in tiefe Vergessenheit geratenen Verfahrens, nämlich den Steinschnitt. Während der moderne Medailleur — besonders die Franzosen — ein grosses Modell aus Ton oder Plastilin herstellt, darnach den Gipsabguss macht und diesen zum Zwecke der Reproduktion in Bronze mechanisch verkleinern lässt, ist es Sturms prinzipielles Bestreben, das Modell möglichst in genau derselben Grösse herzustellen, wie sie später die fertige Arbeit haben soll. Sein Hauptmaterial ist der gewöhnlich zur Lithographie verwendete solenhofener Stein; um ihn zu bearbeiten, bedarf er keines Hilfsmodelles, sondern nur einer Skizze, einer orientierenden Zeichnung, die meistens auf den Stein selbst gebracht wird. Der Stein gestattet die subtilste Ausführung, er ist so feinkörnig, dass die geringste Modellierung darauf sichtbar wird, Stichel und Eisen übermitteln dem Stein die leiseste Bewegung der Haud und geben den einzelnen Schnitten die Kennmarke der Impression. Das Material gibt unmittelbar den Eindruck wieder, den der Künstler von einer Persönlichkeit erhalten hat, es ist nicht erst ein Überziselieren nötig, wie später bei der gegossenen oder geprägten Bronze. Aus diesem Grunde haben auch die Steinschnitte vor den in Bronze oder in einem anderen Material ausgeführten Medaillen ihren überragenden Wert. Der Steinschnitt wird aber auch zugleich dem anderen Sturmschen Kunstprinzip, der Herstellung in Originalgrösse, gerecht; die alten Künstler, die Pisani, die Beham, verfuhren nicht auders, denn von den modernen Verkleinerungsmethoden wussten sie noch nichts. Die alte Kunstübung wollte die Individualität des Porträtierten, wie sie sich im Künstlerauge spiegelte, zur Darstellung bringen. Die moderne Reproduktionsart erlaubt freilich, eine Menge Details auf die Medaille zu bringen, aber sie bekommen durch die Komprimierung eine unangenehme Verschärfung, die Übergänge sind hart, die Flächen begrenzen sich allzu genau. Man hat in einer nach einem Plastilinmodell hergestellten Medaille kein eigentliches Kunstwerk vor sich, sondern vielmehr bloss ein photographisches Abbild des grossen Modells, der Steinschnitt trägt dagegen die unmittelbare Faktur der künstlerischen Hand. Es lässt sich auch behaupten: eine Medaille, die nach einem Steinschnittmodell hergestellt ist, hat einen anderen, weit gediegeneren und abgeklärteren Charakter, als nach Wachs oder Plastilin oder Ton. Denn der Modellierungsmodus

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dieser Materiale prägt der Arbeit schon in der Herstellung selbst ihren Stempel auf. Der ursprüngliche Steinschnitt wie die nach ihm hergestellte Medaille hat daher die grössten Vorzüge vor den Resultaten des mechanischen Verfahrens. Es ist ja freilich sehr viel leichter und einfacher ein Porträt in Wachs oder Plastilin hinzumodellieren und dabei den Vorzug auszubeuten, die zur Verfügung stehende Fläche mit füllenden Zutaten anzupfropfen, aber man möchte den modernen Medailleuren wünschen, die Zeit und Mühe, die zur Herstellung solcher Steinschnitte gehört, nicht zu scheuen, es lohnt sich reichlich. Es ist Sturms Verdienst, wenn der Steinschnitt wie er im 16. Jahrhundert in Augsburg und Nürnberg, besonders von Hans Sebald Beham gepflegt wurde, wieder zur Blüte kommt. Das Streben, alles mechanische Verfahren beim Kunstwerke überhaupt auszuschalten, die unmittelbare künstlerische Handschrift im Werke direkt sichtbar zu machen, lässt das Sturmsche Kunstprinzip, die Schädlichkeiten der Verkleinerung möglichst auszumerzen, als im höchsten Masse gerechtfertigt erkennen. Welche Früchte eine solch solide Kunstübung zeitigte, wird sich sogleich ergeben.

"Für die wenigen Jahre, in denen der Künstler auf diesem Gebiete schafft, liegen zweifellos Leistungen vor, die sich dem besten anreichen, was die moderne Kunst kennt. Sturm hatte aber auch eine bedeutende Anwartschaft für dieses Gebiet, die Herkunft aus dem Handwerk, die mühelose Beherrschung der Technik, der angeborene Sinn für das Material, die Sorgfalt der Arbeit, die unermüdliche Treue des künstlerischen Strebens, der Blick für das Wesentliche, für die Charakterzüge einer Persönlichkeit in allem schos-seine Befähigung für die Medaillistik zusammen. Sturm hat es in seinem Leben nicht leicht gehabt" (*Medaillen und Plaketten von Paul Sturm*, Kunstgewerbe Blatt, 1904, pp. 141-144).

STURZ, WOLFF (*Bohem.*). Mint-master at Joachimsthal, *circ.* 1525-1527. He issued Double Thalers, Thalers, Half Thalers, etc. (Fiala, *Donebauer Catalogue*, nos 3759-68).

STUTT, LOUIS ADOLPHE (*French*). Contemporary Sculptor, born in Paris; pupil of J. C. Chaplain. At the Paris Salon 1905 he exhibited two Portrait-medallions.

STUTZ, KONRAD (*Germ.*). Mint-engraver and Mint-master at Fürth about 1620, Würzburg 1632; Mint-master to the district of Franconia 1624 (according to Schlickeysen-Pallmann, 1622-1654). Ammon states that he was a native of Onolzbach, appointed Mint-master to Franconia, first at Fürth, then at Nuremberg, and adds that he was still living in 1634. His initials occur amongst others on an undated Thaler of Bishop Johann Fuchs von Dornheim of Bamberg, 1623-33. Gebert -Nürnberg gives the following particulars

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of Stutz under 29th July 1620: "Am gleichen Tag wird beschlossen, Cunrat Stutz, Eisenschneider, im Auftrag der markgräflichen Räte zu Bayreuth etliche hier bei Cunrat Stierlein angedingte zum Münzwesen gehörige Stück verabfolgen zu lassen" (*Geschichte der Münzstätte der Reichstadt Nürnberg*, 1891, p. 78).

STUTZENBERGER, KASPAR (*Swiss*). A native of Berne; since 1481 a burgher of Lucerne; Mint-master at Lucerne 1481-1499; on 9th January 1500 he was no longer in office.

STYX, PETER (*Bohem.*). Mint-engraver at Prague, 1592, in which year he supplied models in wood for medals.

SUARDA, GIAMBATTISTA (*Ital.*). A Goldsmith of Milan, second half of the sixteenth century. His name is mentioned by Gnecchi (*Monete di Milano*, Int. LXII) as a Gem- and Medal-engraver, in conjunction with those of Leone Leoni, Jacopo da Trezzo, Annibale Fontana, Antonio Abondio, Giambattista Pozzi, and others.

SUCHARDA, Prof. **STANISLAS** (*Bohem.*). Contemporary Sculptor and Medallist, residing at Prague. He won a Gold medal (Diploma of the First Class) at the Brussels Salon International de la Médaille 1910, where he exhibited the following works: Libussa prophesies the glory of Prague, cast bronze plaquette; — Tryptich. Prayers for the Fatherland, silvered electrotype plaquettes; — Time, bronzed electrotype plaquette; — The Willow-tree, Czech national legend, bronze plaquette; — The Warning, bronze plaquette; — The Oracle, electrotype medal silvered; — Prague and Vetave, bronzed electrotype plaquette; — Krok, First Justice of the Czechs, silvered electrotype plaquette; — Karel Dimmer, bronze medal; — Lady's Portrait, ivory medal; — Man's portrait, bronzed electrotype medal; — Cech, leader of the Czech, silvered electrotype plaquette; — Youth, silvered electrotype plaquette; — Libussa, silvered electrotype plaquette; — Gardening, bronze medal; — The City of Prague, silver plaquette; — Spring, silvered electrotype plaquette; — The Gardener, bronze plaquette; — Czech Tale, silvered electrotype plaquettes.

At the New York International Medallic Exhibition, March 1910, he exhibited a collection of sixteen Plaquettes and Medallions, no titles given.

In style, Sucharda is a pupil of Charpentier, the French Master. The Austrian Society for the Promotion of Medallic and Glyptic Arts ordered from him in 1908 a large plaquette "Böhmische Spinnstube", which is an interesting production. By him is also a double Portrait-plaquette of Karel Dimmer 1894-1904, and a small Portrait-plaquette of F. Bouda, both successful and characteristic.

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SUCKERT, ELIAS (*Germ.*). Mint-workman at Oels, whose name occurs on Records in 1704 and 1706.

SUCRO, CHRISTOPH (*Germ.*). Mint-master at Stettin, 1677-1681. His initials occur on the coinage, and I have noted them on an $\frac{1}{8}$ Thaler of 1677 commemorating the Capture of Stettin by the Elector Frederick William, whose bust it bears on the obverse.

SUC, ETIENNE NICOLAS EDOUARD (*French*). Sculptor, born at Lorient (Morbihan) in 1802, died at Nantes on 16th March 1855 ; pupil of Lemaire ; was awarded a medal of the third class in 1838. Many of his works are in the Saumur Museum.

By him are a number of Portrait-medallions : 1835. M. Ghys, violonist ; — M. Menard, Breton chronicler ; — M. Martin, etc.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

SUE-ABADIE, JEAN (*French*). Sculptor of the nineteenth century, born at Toulouse, pupil of Jouffroy. He has signed several Portrait-medallions.

SUERMONDT, X. D. C. (*Dutch*). Mint-master at Utrecht 1815-1838; his initials occur on coins of the Dutch East Indies, 1816-1839. The first coins he issued were A' Ducats of 1815, bearing as privy-mark a small trefoil at the beginning of the legend. In 1817 he took as his distinctive mark, a mummy, but was obliged to alter it into a torch.

SUESZNER, JOSEPH (*Austr.*). Mint-master at Carlsburg, 1853-55.

SUFFIELD (*Brit.*). The signature **SUFFIELD FECIT** occurs on a medal of Sir Charles Cockerell, Bart. on his election for Evesham being declared valid, 1819 (Grueber, *Personal Medals*, Num. Chron. 1890, p. 63).

SULLY, MAXIMILIEN DE BÉTHUNE, Duke of (*French*) 1560-1611. The celebrated Minister of Henry IV. of France is said to have himself composed the legends of the jetons which he was in the habit of presenting on 1st January of each year to the King. On the jetons composed by Sully, cf. the interesting article published in *Revue numism. franç.*, 1863, vol. VIII, p. 425.

SULZBERGER, HIERONYMUS (*Germ.*). Mint-master at Rostock, 1615-1616; appointed on 27th May 1615.

SUPERCHIO, MESSER GIROLAMO (*Ital.*). Goldsmith of the second half of the sixteenth century, mentioned by Bolzenthal in connection with medallic work.

SUREAU, LAURENT (*French*). Mint-master at Paris, 1488-94-1507.

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SURGE, MICHEL HENRI (*French*). Sculptor, Medallist and Gem-engraver of the nineteenth century, born in Paris; pupil of Jouannin and Levasseur. He has exhibited the following works at the Paris Salon: 1868. Portrait of Mlle X***, cameo in agate onyx; — 1869. La belle Jardinière, cameo in cornelian; — 1870. The Rape of Amymone, cameo in sardonyx; — 1874. Portrait of M. Got, cameo in cornelian; — 1875. Self-portrait, cameo; — 1876. Princess Rattazzi, cameo in cornelian; — 1878. Alfonso XII. of Spain, cameo in sardonyx; — 1879. M. Missat, Portrait-medallion in plaster; — 1880. Adolphe Thiers, cameo in sardonyx; — 1881. M. G. Panay, Portrait-medallion in bronze; — 1882. M. Valdeuche, Portrait-medallion in plaster; — M. Ventujol, Portrait-medallion in bronze; — 1883. M. Foret, Portrait-medallion in plaster; — M. Chapel, Portrait-medallion in plaster, etc.

SURHON, JACQUES DE (*Belg.*) Mint-master at Tournay, from 12th January 1583 to 31st August 1600, and again from 1st May 1604 to 26th September 1609.

SURIA, THOMAS (*Amer.*). A Mexican Medallist of the early years of the nineteenth century. The following medals bear his signature: Patriotic dedication medal of Carlos Maria de Bustamante to King Ferdinand VII., 1808 (signed: **THOMAS, SURIA**); — Archbishop Lizana of Mexico, 1810 (signed: **XIMENO INV. SVRIA SCVLP. ANO 1810**); — Proclamation of Ferdinand VII., 1809; — Industry and Valour united in the defence of the monarchy (**THOMAS SVRIA EN MEXICO AGOSTO DE 1809**); — Proclamation medal of the city of Mexico, 1809 (signed: **THOMAS SURIA**), etc.

BIBLIOGRAPHY. — *Ramon Catalogue*. — J. T. Medina, *Medallas coloniales Hispano-americanas*, 1900.

SURZAPF, LEONARD (*Swiss*). Moneyer at Fribourg, 1504.

SUTRI (*Ital.*). Goldsmith and Engraver to the Papal Court, 1471. *Vide* Eug. Müntz, *Les Arts à la Cour des Papes*, 1498-1503.

SUSILLO, FERNANDEZ ANTOINE (*Span.*). Contemporary Sculptor and Medallist, born at Seville; pupil of Bonassieux. At the Salon 1893 he exhibited Bas-reliefs intended for a monument of Christopher Columbus.

SUTMAN (*Brit.*). A medal of the Guildhall Exhibition, 1866, bears this Die-sinker's signature, about whom I have not been able to trace any further particulars.

SUTTNER VON SUTTENBACH, HANNS BARTEL (*Bohem.*). Mint-master at Prague, 1623-1625. His privy-mark, the forepart of a

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griffin, occurs on Kipper Thalers and Half Thalers of Ferdinand II., and also on Double Thalers, Thalers, Half and Quarter Thalers, Groschen, etc. minted for Bohemia at Prague.

SUYS. The signature **L. SUYS FILS** accompanied by **A FISH GR.** occurs on a medal commemorating the American railway at Brussels, 1869 (Moyaux, n° 90).

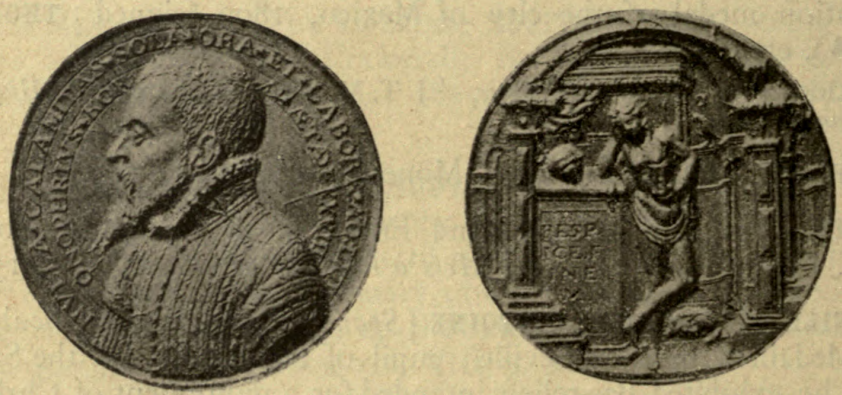
SUZAN surnamed **REY**. Not **SUZAN REY** as *supra*, p. 99. Suzan dit Rey, whose name occurs *circ.* 1698-1700 was a clever Gem-engraver and Medallist. *Vide* **REY**, p. 99.

SVEDELIVS (*Swed.*). Vice-director of the Helsingfors Mint, under Mint-master Lihr, *circ.* 1895. He issued Finnish coins of Nicholas II., by the engraver K. Jahn.

SVENDSEN, CHRISTIAN 'ANDREAS (*Dan.*). Mint-master at Copenhagen, 1868, until after 1888, when Jorgensen's *Danske Monter* 1448-1888 was published.

SVENDSEN, GEORG WILHELM (*Dan.*). Mint-master at Copenhagen, *circ.* 1831-1861. He died on 4th June 1861. I have noted his initials on the Rigsbankdaler 1848 of Christian VIII. and Species of Frederick VII. on the death of Christian VIII., 1848. His issues are signed **V. S.** or **W. S.**

S. W. (*Germ.*). Monogram of a German Medallist of the second half of the sixteenth century. It occurs in incuse letters on a Por-



Onophrius Korn, 1562.

trait-medal of Onophrius Korn, dated 1562. This medal, remarks Erman, exhibits a peculiar chasing of the hair and costume and reminds one in the conception of the reverse of the Italian manner. Very similar is the Portrait-medal of the well-known Augsburg patrician Veit Conrad Schwartz, 1563 (illustrated in Domanig, *Deutsche Medaille*, n° 243).

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To the same Medallist, Erman ascribes tentatively the following later medals : 1572. Johann Rezer (Berlin Mus.); — 1572. H. A. (aet. 20. Arms, a rose) (Berl. Mus.); — Undated. Georg Preys, of Augsburg (Berl. Mus.).

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, 1884. — Domanig, *op. cit.* — Bahrfeldt, *Berl. Münzblätter*, 1896.

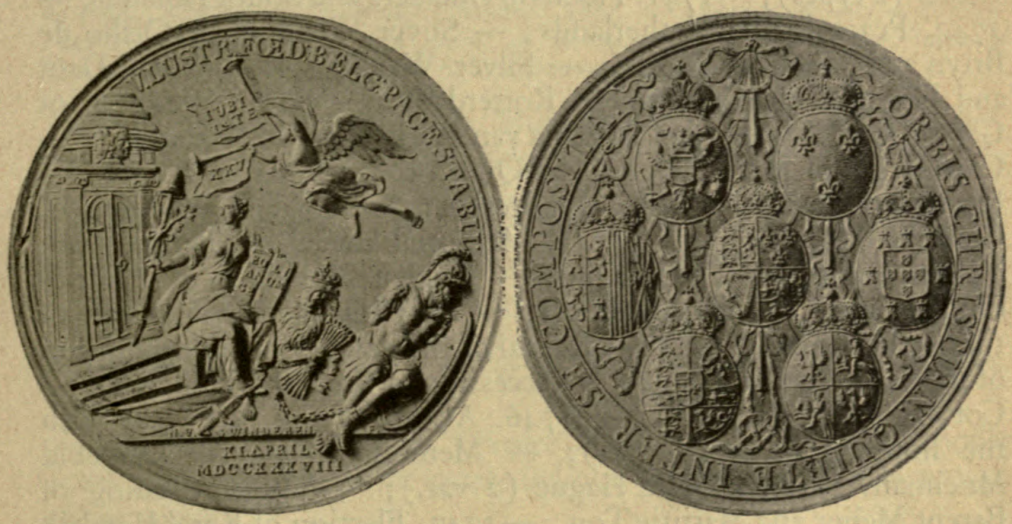
SWAINSON, MARY (*Brit.*). Contemporary Sculptor and Medallist, born in London. She has exhibited Portrait-medallions, both at the Royal Academy, London, and at the Paris Salon de la Société nationale des Beaux-Arts, 1906-1908. Among these I have noted : Mrs. E. N. Swainson; — Miss Whitehouse; — Miss Susan Draper, etc.

SWAN, JOHN M. R.A. (*Brit.*). Contemporary Sculptor, by whom I have seen a Portrait-medal of Matthew Maris Esq., which was exhibited at the Royal Academy, 1900.

SWAN, Miss **M. A.** (*Brit.*). Contemporary Sculptor; author of a Portrait-medallion of the late J. M. Swan, **R.A.**, her father.

SWEIGER, HANS (*Austr.*). Moneyer at Vienna, 1427.

SWINDEREN, NICOLAUS (or **NIKLAAS VAN**) (*Dutch.*). Medallist of the eighteenth century, worked at The Hague from about 1730 to



Jubilee of the Peace of Utrecht.

1760. He was chiefly employed by the House of Orange, members of which he portrayed by numerous medals. These are variously signed : **N. V. S.**; — **N. V. S. F.**; — **N. V. SWINDEREN, F.**; — **N. S.**; — **N. V. SWINDEREN.**

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To collectors of British medals, the following productions by this Engraver are of especial interest: William, Prince of Orange, Knight of the Garter, 1733; — Marriage of William, Prince of Orange, and Princess Anne, 1734; — Childbirth of Princess Anne of Orange, 1736 (signed: **N. V. SWINDEREN, F.**); — Restoration of Breda to the House of Orange, 1737 (2 var.) (**N. V. SWINDEREN : F :**); — Jubilee of the Peace of Utrecht, 1738 (*illustrated*); — Birth of Princess Caroline, daughter of the Prince and Princess of Orange, 1743; — William, Prince of Orange, stadtholder, 1747 (5 types); — Birth of Prince William of Orange, 1748 (3 types); — Peace of Aix-la-Chapelle concluded, 1748; — Anne, Princess of Orange, Regent of Holland, 1751 (2 types); — William V., Prince of Orange, knight of the Garter, 1754; — Death of the Princess of Orange, 1759 (2 types).

By N. van Swinderen are further : 1733. Foundation of a Lutheran Orphanage at The Hague; — 1735. 25th Anniversary of François Fagel's office of Keeper of the records of the United Provinces; — 1736. Festival of the University of Utrecht; — 1737. Proclamation at Breda of the Prince and Princess of Orange (2 var.); — Jubilee of the Capture of Breda by Frederick Henry; — 25th Anniversary of the Technicum at The Hague; — 1738. 25 years' Peace in the Netherlands; — 1748. Jubilee of the discovery of the Printing press at Haarlem; with bust of L. de Coster (2 types); — 1741. Floods in Guelders and South Holland; — 1742. Peace in the Netherlands; — Silver Wedding of Ottho de Briyn and Johanna Nooten; — Silver Wedding of Dirk van Dam and Cornelia de Cromme of Rotterdam; — Silver Wedding of Gabriel van Charante and Adriana van Westrhene, of Rotterdam; — Coronation of Maria Theresia as Queen of Bohemia, at Prague; — Preliminaries of the Peace of Breslau; — Golden Wedding of Cornelis Gerrit Fagel; — 1744. Memorial medal of Henricus van Velsen, pastor at The Hague; — Golden Wedding of Andries Oudaan and Cornelia Messchert; — 1745. Dangerous situation of the Netherlands (3 var.); — Repeal of the law against the expulsion of the Jews from Bohemia; — Accession of Emperor Francis I.; — Coronation of Francis I.; — 1746. Advent of the new year with the hope of Peace (2 var.); — Memorial medal of Wigbold Muelman, pastor at The Hague (2 var.); — Silver Wedding of Barent Meijer and Marijtje Ton.; — 1747. Election of Karel Hendrik Friso to the Stadholderate (9 var.); — Portrait-medallion of William Karl Hendrik Friso; — Epizooty in the Netherlands; — 1748. 5th Birthday of Princess Caroline; — Portrait-medal of Princess Anne; — Silver Wedding of Johannes van Putten and Elizabeth Boutkan; — 1749. Opening of a Widows' Fund with the sanction of the Dutch court; — 1750. Medal of the Dutch ambas-

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sadors (issued about 1750); — 40th Birthday of Anna Elisabeth Bloteling, N. van Swinderen's wife (signed **B. VAN SWINDEREN**); — 1751. Portrait-medal of Princess Caroline; — Inauguration of Prince William IV. as marquis of Veere and Vlissingen (4 var.); — Decease of William IV. (2 var.); — Memorial medal of Samuel de la Donespe, Court-pastor at The Hague; — 1752. Parliament of Friesland, medal with bust of Anne of England; — Obsequies of William IV.; — 1753. Johannes Cramer, mint-master at Harderwijk; — 1754. William, Prince of Orange; 6th Anniversary as Hereditary Stadholder; — 1756. Jubilee of the "Pictura brotherhood of The Hague"; — 1657. Restoration of the mint of Guelders at Harderwijk by J. Cramer; — C. C. Novisadi appointed Mint-master at Harderwijk; — Memorial medal of Joannes Beukelman, pastor at The Hague; — 1759. Memorial medal of the Regent of Holland, Princess Anne of England (3 types); — 1760. Marriage of Princess Caroline of Orange-Nassau with Prince Charles Christian of Nassau-Weilburg; — Silver Wedding of Samuel Gilles and Florentina Johanna Pittenius; — 1781. Gold medal of reward to the commanders of the fleet for the naval fight off the Dogger Bank, etc.

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SYLM, FRIEDRICH (*Germ.*). Mint-master at Warsaw, 1765-67. His initials **F. S.** occur on the currency.

SYLM, FRIEDRICH WILHELM (*Germ.*). Mint-master at Lübeck, appointed in 1769.

SYMON (*Swiss*). Mint-master at Lucerne, 1517.

SYMONNET, ÉTIENNE (*French*). Mint-engraver at Grenoble, 1641.

SYMONNET, MONNET (I) (*French*). Mint-engraver at Grenoble 1580-1620. His son Pierre succeeded him in 1620, on his resignation of the office.

SYMONNET, MONNET (II) (*French*). Mint-engraver at Grenoble, 1641.

SYMONNET, PIERRE (*French*). Mint-engraver at Grenoble, succeeded his father Monnet S. in 1620.

SYRIES (*Greek.*). Gem-engraver of the old Ionian school (sixth century B.C.), one of the first Greek artists whose name is record-

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ed on glyptic works. The signature Συρίης ἐποίεσε occurs on a steatite of the British Museum (*illustrated*). The back of the scarabaeus is replaced by a mask of Silenus in relief, whereas on the flat side is represented a male figure playing the lyre. Babelon thus describes the work : "La délicatesse du travail permet de l'analyser dans tous les détails, depuis la barbe en coin, les pommettes et les yeux saillants du personnage, jusqu'à l'ossature de son torse maigre, de ses bras, de ses jambes et de ses pieds, jusqu'aux ornements du diadème, aux cordes et à la clef de la lyre. Vous pouvez ici étudier à loisir les caractères de la plastique grecque au VIe siècle : les hanches serrées, la poitrine bombée et sillonnée de côtes en relief,



Intaglio, by Syries.

le jeu exagéré des muscles, la transparence enfin de ce voile qui, épousant les contours du corps, laisse deviner autant de science anatomique que d'habileté technique" (*La gravure en pierres fines*, p. 99).

"Die Namensform", says Furtwängler, "lässt einen Ionier erkennen, die Schreibung schliesst aber das kleinasiatische Ionien aus; denn im sechsten Jahrhundert, in welches der Stil des Bildes weist schrieb man dort nirgends E für H und ≤ für Σ. Dagegen passt alles dazu Euboea als Heimat anzunehmen; so hat denn auch Köhler a. a. O. bereits die Inschrift als titulum Euboicum bezeichnet. Da kein Lambda vorkommt ist zwischen Chalkis und Eretria nicht zu entscheiden. An die Colonieen möchte ich nicht denken, wenigstens nicht an die westlichen, da das Material mir nur von Gemmen aus Griechenland und den Inseln des ägäischen Meeres erinnerlich ist. Bei Beurteilung des Stiles ist die Weichheit des Steines ebenfalls zu berücksichtigen. Feines sauberes Detail war hier unmöglich. Der Künstler beschränkte sich deshalb auf des was ihm die Hauptsache war, die Hervorhebung des muskelkräftigen Gesammterscheinung des Mannes. Das Gewand schmiegt sich den Formen des Körpers an, sie kaum verhüllend; die Falten sind nur als dünne flüchtige Linien eingegraben; die Muskeln der Beine und des Armes wölben sich mächtig heraus. Die derbe Frische, welche das Werk charakterisiert kennen wir auch sonst als der älteren chalkidischen Kunst besonders eigen. Ich glaube den Stein um die Mitte des 6. Jahrh. ansetzen zu dürfen" (*Jahrbuch des Kaiserlich Deutschen Archäologischen Instituts*, Band III, 1888, pp. 196-7).

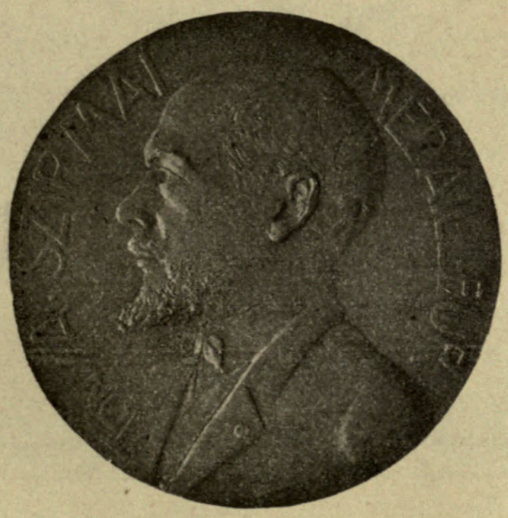
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SZARNOWSKY, FRANZ (*Hung.*). Contemporary Sculptor and Medallist, born at Budapest; pupil of Chapu. At the Paris Salon 1896 he exhibited two Portrait-medals.

SZENTGYORGYI, STEFAN (*Hung.*). Contemporary Sculptor and Medallist, born at Bégaszentgyorgy (Hungary), at the present moment (1910) residing in Brussels. At the Brussels Salon de la Médaille held in connection with the Universal Exhibition in 1910, he exhibited a cast Portrait-medal of a Gentleman, and a bronze Portrait-plaquette of a Lady. At the Triennial Exhibition of Fine-Arts at Brussels, 1907, the Hungarian artist had five Plaquettes, in the style of Yencesse, and in the Paris Salon of the same year 5 Plaquettes in bronze.

SZYDLOWIECKI (*Pol.*). Treasurer to the Crown of Poland at Cracow, 1532-35. His initial **S** occurs in conjunction with that of the Mint **C** on currency issued during his tenure of office.

SZIRMAÏ, TONY ANTOINE (*Hung.*). Contemporary Sculptor and Medallist, born at Budapest on 20th August 1871; pupil of the Budapest School of Decorative Arts, and later of Prof. Eberlé at the Munich Academy of Fine Arts. After a two years' stay at the Palazzo Venezia in Rome, where he studied under Prof. Kopf, he



Tony Antoine Szirmaï.

went to Paris in 1892. There he entered the studio of the Master Ernest Barrias. He has lately given his exclusive attention to the production of Medals and Plaquettes, which number by now over 400, and depict the most varied subjects.

At various Salons (Société des Artistes français) and Exhibitions

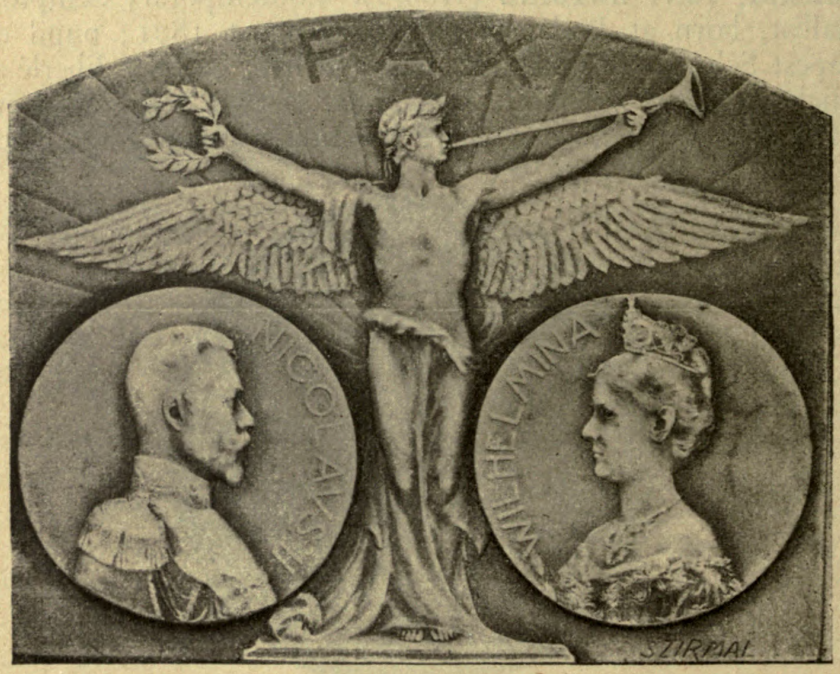
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of medals held in Paris he has been awarded a Silver Medal, Bronze medal, and Mention honorable; also a Silver medal at the Exhibition in London, 1908, &c.

He holds numerous honorary distinctions : Commander of the Orders of Nicham, Lion and Sun of Persia, Double Dragon of China; Officer of Public Instruction, France; Crown of Roumania, Wasa of Sweden; Civil Merit of Bulgaria; St Sava of Servia; White Elephant of Siam; Turkish Medjidie; Knight of the Order of Hohenzollern; St. Stanislaus of Russia; Christ of Portugal; St. Anne of Russia; Saviour of Greece; Isabel the Catholic of Spain; Crown of Italy; Danebrog of Denmark; Danilo of Montenegro; Bust of Bolivar of Venezuela.

He owns the Medal of merit in gold of H. M. Christian IX. of Denmark and the Jubilee Medal of King Carol I. of Roumania.

LIST OF PRINCIPAL WORKS.



Peace Conference at the Hague, 1907.

Congresses and International Diplomatic Conferences :

a. Conférence pour la Paix à La Haye en 1907. Grande plaquette existant en une série de *44 plaquettes* gravées en souvenir de la participation des pays suivants : Allemagne, Etats-Unis d'Amérique, République Argentine, Autriche-Hongrie, Belgique,

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Congrès international de la Route.

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Bolivie, Brésil, Bulgarie, Chili, Chine, Colombie, Cuba, Danemark, République Dominicaine, Equateur, Espagne, France, Grande-Bretagne, Grèce, Guatemala, Républ. Haïti, Italie, Japon, Luxembourg, Mexique, Montenegro, Nicaragua, Norvège, Panama, Paraguay, Pays-Bas, Pérou, Perse, Portugal, Roumanie, Russie, Salvador, Serbie, Siam, Suède, Suisse, Turquie, Uruguay, Venezuela.

b. Congrès International de Laiterie à Budapest. Plaquette existant en une série de *24 plaquettes*, en souvenir de participation des pays suivants : Allemagne, Amérique, Autriche, Belgique, Brésil, Bulgarie, Chili, Danemark, France, Grande-Bretagne et Irlande, Grèce, Hongrie, Italie, Luxembourg, Mexique, Norvège, Pays-Bas, Roumanie, Russie, Suède, Turquie, Canada, Victoria.

c. Congrès pour l'Étude des Régions polaires à Bruxelles, 1907. Médaille existant en une série de *14 médailles* de la participation de l'Allemagne, Argentine, Chili, Danemark, Espagne, État du Congo, Etats-Unis, France, Italie, Pays-Bas, Portugal, Roumanie, Russie, Suède.

d. Conférence Internationale chargée de réglementer la circulation des automobiles, Paris, 1909. Plaquette existant en une série de 19 plaquettes pour l'Allemagne, Autriche, Belgique, Espagne, Grande-Bretagne, France, Grèce, Hongrie, Italie, Pays-Bas, Portugal, Roumanie, Russie, Suisse, Serbie, Bulgarie, Monaco, Montenegro, Suède, États-Unis.

e. Conférence Internationale contre la Tuberculose à Vienne (Autriche), 1907. Plaquette existant en une série de 21 plaquettes de la participation des pays suivants : Amérique, Argentine, Belgique, Brésil, Danemark, Allemagne, Angleterre, France, Italie, Pays-Bas, Norvège, Autriche, Portugal, Roumanie, Suède, Suisse, Serbie, Espagne, Hongrie, Uruguay.

f. Conférence pour la Révision du Régime des spiritueux en Afrique. Bruxelles, 1906. Médaille.

g. Congrès International de la Route à Paris, 1906. Plaquette existant en une série de 36 plaquettes de la participation des pays suivants : France, Allemagne, Bavière, Saxe, Wurtemberg, Bade, Mecklemburg-Schwerin, Sénat de Hambourg, Alsace-Lorraine, Autriche, Belgique, Brésil, Bulgarie, Chili, Chine, Cuba, États-Unis, Espagne, Grèce, Hongrie, Japon, Luxembourg, Grande-Bretagne, Pays-Bas, Portugal, Russie, Siam, Suisse, Roumanie, Mexique, Monaco, Norvège, Uruguay.

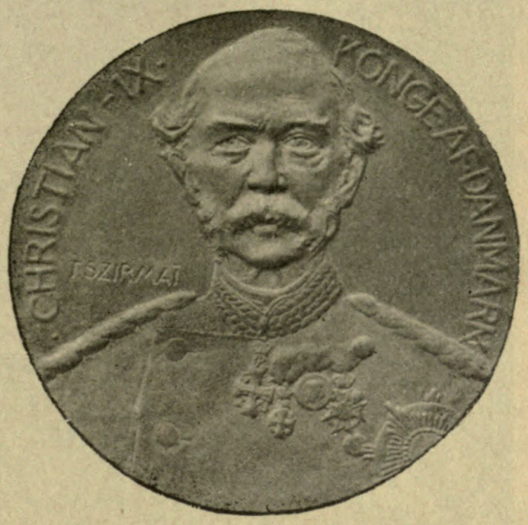
h. Conférence Internationale contre la Tuberculose à Copenhague, 1904, médaille.

i. Conférence Internationale de l'Institut Colonial à Bruxelles, 1907, médaille.

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j. Congrès de l'Expansion Mondiale à Mons (Belgique), 1905, médaille.

k. Congrès International de Médecine à Lisbonne, 1906, médaille.



Conférence internationale contre la Tuberculose, 1904.

l. Congrès International contre la Tuberculose à La Haye, 1906, médaille 50 mill.

m. Congrès International contre l'Alcoolisme à Stockolm, 1907,



International Medical Congress at Lisbon, 1906.

médaille 50 mill.

n. Congrès International de l'Agriculture, La Haye, 1907, plaquette.

o. Sleeping Sickness Conference in London, 1908, médaille 50 mill.

p. Congrès International des Hôtelleries de Rome, 1908, médaille.

q. *Congrès International de Médecine à Budapest*, 1908. Plaquette

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International Conference for the Study of Cancer, Paris, 1910.

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existant en une série de 31 plaquettes faites pour la participation des pays suivants : Argentine, Autriche, Belgique, Bosnie, Herzégovine, Brésil, Bulgarie, Chili, Cuba, Danemark, Egypte, Etats-Unis, France, Grèce, Japon, Mexique, Hongrie, Monaco, Grande-Bretagne et Irlande, Allemagne, Pays-Bas, Norvège, Italie, Russie, Portugal, Roumanie, Espagne, Serbie, Suède, Suisse, Turquie, Uruguay.

r. Congrès International contre le Cancer, Paris, 1910, plaquette.

s. Conférence Internationale contre le Chômage à Paris, 1910, plaquette.

t. Conférence pour la création de l'Institut international d'agriculture à Rome, 1906. Plaquette existant en une série de 48 plaquettes comme pour l'Inauguration de l'Institut en 1908.

Exhibitions :

a. Le Palais de la Bulgarie à l'Exposition Universelle de 1900.

b. Le Palais de la Serbie à l'Exposition Universelle de 1900 Paris, plaquette.

c. Le Palais de la Roumanie à l'Exposition Universelle de 1900 à Paris, plaquette.

d. Le Palais de la Turquie à l'Exposition Universelle de 1900 à Paris, plaquette.

e. Le Palais de la Grèce à l'Exposition Universelle de 1900 à Paris, plaquette.

f. Le Palais de la Hongrie à l'Exposition Universelle de 1900 à Paris, plaquette.

g. Le Palais de l'Espagne à l'Exposition Universelle de 1900 à Paris, plaquette.

h. Le Palais du Portugal à l'Exposition Universelle de 1900 à Paris, plaquette.

i. Le Palais du Luxembourg à l'Exposition Universelle de 1908 à Paris, plaquette.

j. Le Palais du Danemark à l'Exposition Universelle de 1900 à Paris, plaquette.

k. Le Palais de la Suède à l'Exposition Universelle de 1900 à Paris, plaquette.

l. Le Palais de la Norvège à l'Exposition Universelle de 1900 à Paris, plaquette.

m. Le Palais de la Perse à l'Exposition Universelle de 1900 à Paris, plaquette.

n. Médaille de l'Exposition Nationale de Pécs (Hongrie), 59 mill.

o. Le Palais de Monaco à l'Exposition Internationale de Bruxelles 1910. plaquette.

p. Palais de la Turquie à l'Exposition Internationale de Bruxelles 1910, plaquette.

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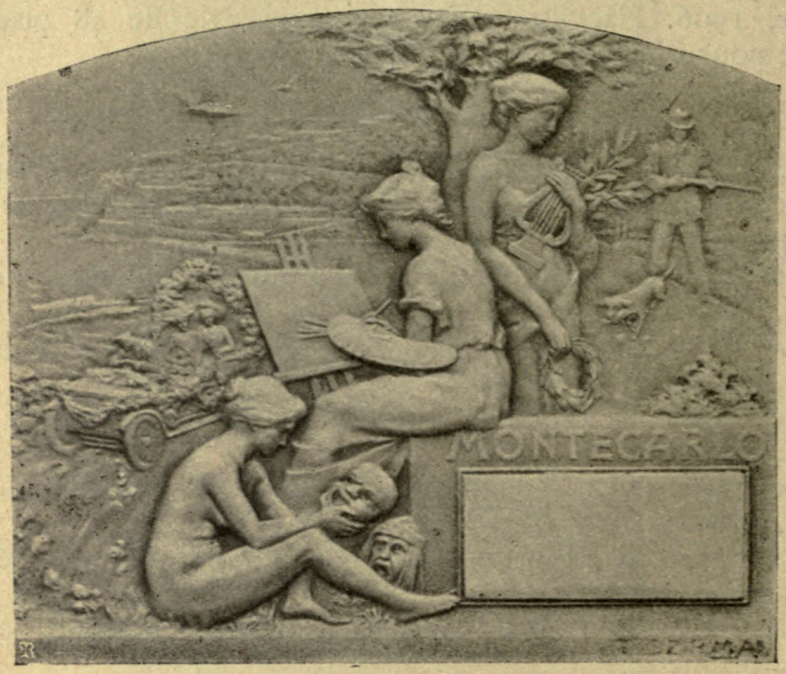
q. Palais de l'Espagne à l'Exposition Internationale de Bruxelles 1910, plaquette.

r. La Hongrie à l'Exposition Universelle de Liège 1905, médaille.

Inaugurations :

a. Inauguration du Train de luxe de la Compagnie internationale des Wagons-lits, circulant entre Rome et Cannes 1908, plaquette.

b. *Inauguration de l'Institut International d'Agriculture à Rome*,



Conférence internationale de l'Automobile.

1908. Plaquette existant en une série de 48 plaquettes pour les pays ayant participé voir : Allemagne, Argentine, Autriche-Hongrie, Belgique, Brésil, Bulgarie, Chili, Chine, Costa-Rica, Cuba, Danemark, Egypte, Équateur, Espagne, Etats-Unis, Ethiopie, France, Grande-Bretagne, Canada, Australie, Empire Indo-Britannique, Nouvelle-Zélande, Maurice, Grèce, Guatemala, Italie, Érytrée et Somali, Japon, Luxembourg, Mexique, Montenegro, Nicaragua, Norvège, Paraguay, Pays-Bas, Pérou, Perse, Portugal, Roumanie, Russie, Salvador, San Marino, Serbie, Suède, Suisse, Turquie, Uruguay.

c. Inauguration du Monument élevé à S. A. R. le Prince Léopold de Hohenzollern à Sigmaringen 1910, plaquette.

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d. Inauguration du Port de Constanza, Roumanie 1909, plaquette.



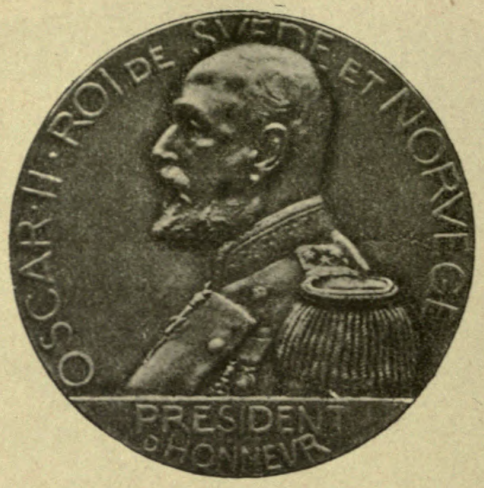
Inauguration of Constanza Harbour, 1909.

Jubilees : —

a. Cinquantenaire de la Société des Artistes hongrois, Budapest, 1911, plaquette.
b. Jubilé de S. M. le Roi Christian IX de Danemark, plaquette.
c. —
d. Jubilé du Professeur Stefanescu à Bucarest, plaquette.
e. Jubilé de la Chambre de Commerce belge à Paris, méd. 50 mill.
f. 75e anniversaire de S. M. François Joseph d'Autriche-Hongrie, plaquette.
g. Jubilé de Linné à l'Université d'Upsala. Suède, 1907, méd. 50 mill.
h. 40e anniversaire de règne de S. M. le Roi de Montenegro, plaquette.
i. 50e anniversaire — , plaquette.
j. — — méd. 55 mill.
k. Jubilé militaire de S. M. le Roi Carol I de Roumanie, 1907, plaquette.
l. Jubilé de M. G. I. Lahovary, Président de la Cour des Comptes à Bucarest, méd.
m. 25e anniversaire de la Triple Alliance, 1908, plaquette.

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n. 20e anniversaire de règne de S. M. le Roi de Bulgarie, 1908, plaquette.



Oscar II. of Sweden.

o. 30e anniversaire de S. M. François Joseph d'Autriche-Hongrie, plaquette.

p. Jubilé de S. M. le Roi Chulalongkorn de Siam, plaquette.

q. Jubilé de l'Union roumaine, plaquette.

r. Jubilé du 50e anniversaire de S. M. le Roi Carol de Roumanie comme soldat, plaquette.

s. Jubilé de M. I. Törley à Budapest, méd.

t. Jubilé du Roi Oscar II de Suède et Norvège.



Leopold II. of Belgium.

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Various Events: —

a. Hommage des Souverains régnants allemands à S. M. François Joseph I à Schönbrunn, 1908, plaquette.

b. Couronnement de S. M. le Roi Alphonse XIII d'Espagne, plaquette.

c. Couronnement du Roi Pierre I de Serbie, plaquette.

d. Nomination de S. M. le Roi Carol I de Roumanie comme Maréchal de l'Armée allemande, plaquette.

e. Inauguration du Monument élevé à la Mémoire des soldats français tombés en Hongrie, plaquette.

f. Couronnement du roi Manuel II de Portugal, plaquette.

g. Alfonso XIII et Victoria, Souverains espagnols à Budapest, 1908, méd.

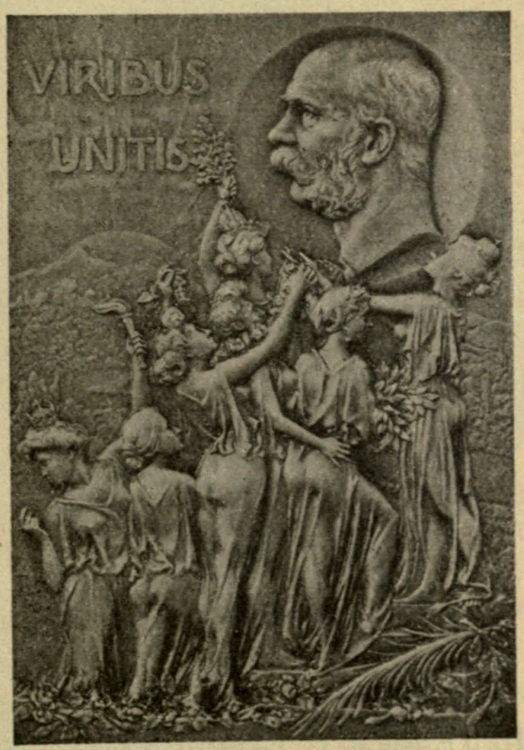
h. Hommage de la Colonie Austro-Hongroise à S. Exc. le Comte Workenstein, Ambassadeur à Paris, 1904.

i. Banquet de la Société de Sauvetage à Paris, méd. 50 mill.

j. Signature de la Convention commerciale entre l'Allemagne et l'Autriche-Hongrie, 1905. 55 mill.

Interviews between Sovereigns: —

a. François Joseph I avec Carol I de Roumanie à Ischl, 1903, méd. 55 mill.



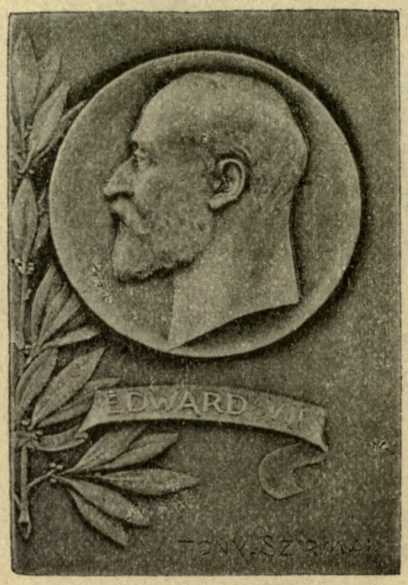
Francis Joseph I.

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b. François Joseph I, 1902, plaquette.

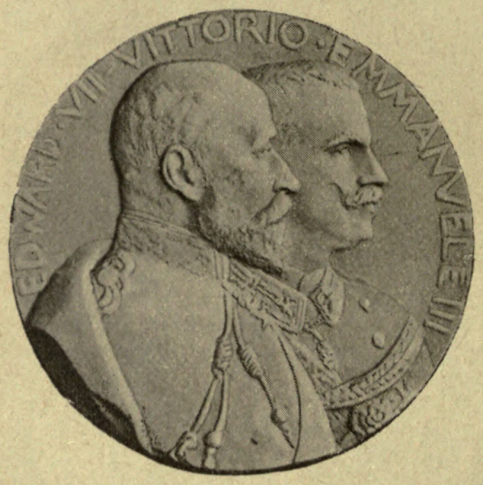
c. Entrevue de Mürzsteg de Franç. Joseph I avec l'Empereur Nicolas de Russie, 1905, méd. 60 mill.

d. Edouard VII et Victor Emmanuel III à Windsor, 1904, méd. 50 mill.



Edward VII.

e. Franç. Joseph I et Oscar II de Suède à Vienne, 1904, méd. 50 mill.



Visit of King Victor Emmanuel III. to London, 1903.

f. Carol I de Roumanie et Georges I de Grèce à Abbazia, 1904, méd. 50 mill.

g. Alfonso XIII d'Espagne et Carlos I à Lisbonne, méd. 55 mill.

h. — à Madrid, méd. 55 mill.

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i. Léopold II et Franç. Jos. I à Vienne, 1904, méd. 60 mill.
j. Edouard VII et Franç. Jos. I à Ischl, 1905, méd. 60 mill.
k. Edouard VII et Victor Emmanuel III à Gaeta, 1907, méd. 50 mill.
l. François Joseph I et Guillaume II de Prusse à Schönbrunn, 1906, méd. 55 mill.



Visit of King Edward VII. to Vienna, 1903.

m. Alfonso XIII et François Joseph I à Vienne, 1907, méd. 60 mill.
n. Edouard VII et François Joseph I à Marienbad, 1904, méd. 60 mill.
o. — à Ischl. 50 mill.

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p. Entrevue de Chulalongkorn de Siam avec le Roi d'Italie à Messine, 1907, plaquette.

q. Carol I de Roumanie avec le Tzar Nicolas II à St. Pétersbourg, 1908, plaquette.

r. Carlos I et Edouard VII à Windsor, 1908, plaquette.

s. François Joseph I et Albert I de Belgique à Vienne, 1910, méd. 60 mill.

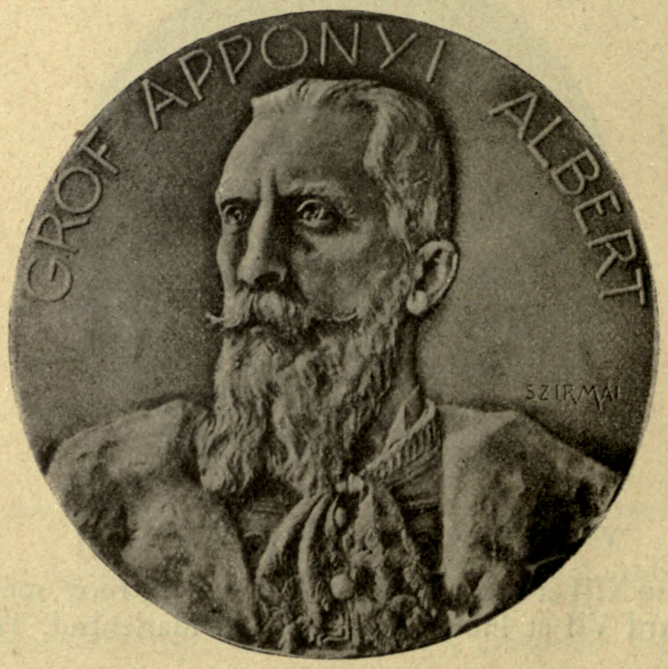
t. Tsar Nicolas II et Victor Emmanuel à Racconigi, 1909, méd. 60 mill.

Portraits of Sovereigns: —

a. Prince et Princesse de Montenegro, méd. 50 mill.
b. Ferdinand I, roi de Bulgarie, plaquette.
c. Gustave V., roi de Suède, plaquette.
d. Princesse Royale de Roumanie, plaquette.
e. Duc Georges de Saxe-Meiningen, plaquette.
f. Elisabeth, reine de Roumanie, méd. 60 mill.
g. Ferdinand, Prince Royal de Roumanie.

Statesmen, Writers, Artists: —

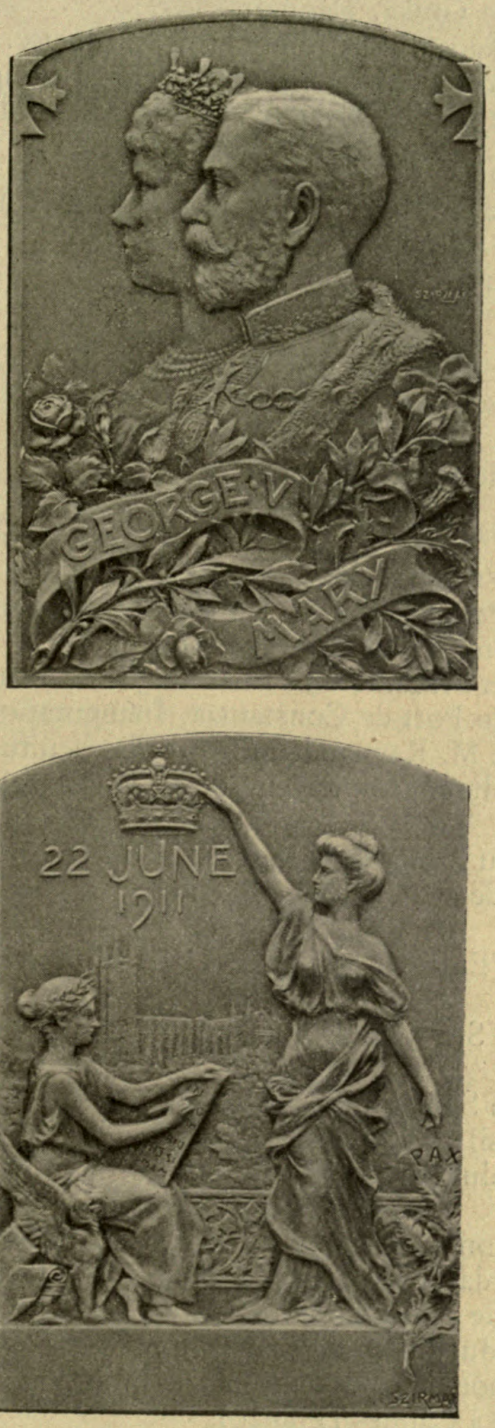
a. Le Général Klapka, méd. 50 mill.
b. Barthou, Ministre français, plaquette.
c. Miss Lillian Russel, plaquette.
d. Le comte Khuen-Hédervary, ministre hongrois, plaquette.
e. Le Général Samad Khan, ministre persan, plaquette.
f. Hasdeu, poète national roumain, plaquette.
g. M. Take Jonescu, ministre roumain, méd. 33 mill.



Count Apponyi.

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h. Général Lahovary, ministre roumain, méd. 60 mill.
i. M. Tréfort, ministre hongrois, plaquette.
j. M. Mougeot, ministre français, plaquette.



Coronation Plaquette of George V. and Mary, 1911.

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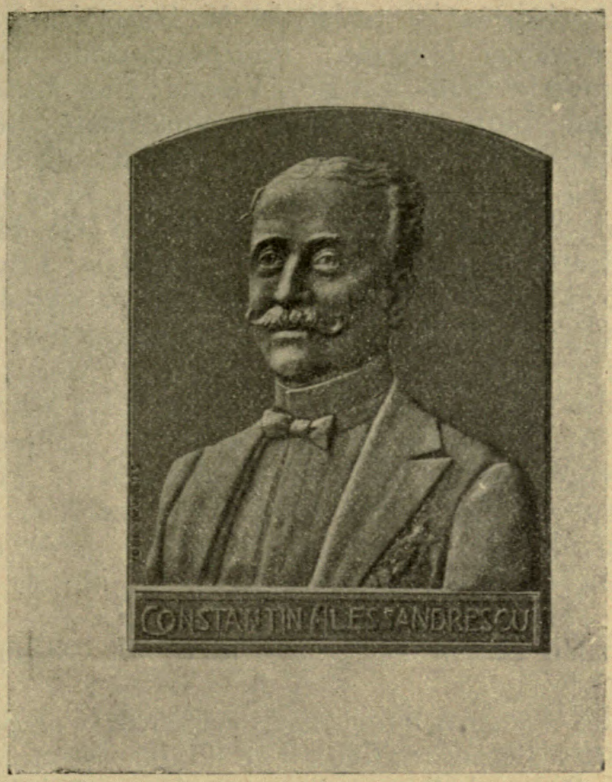
k. M. Triandafil, homme d'État roumain, méd. 55 mill.
l. Le comte Apponyi, ministre hongrois, méd. 60 mill.
m. M. C. Alessandrescu, numismate roumain, plaquette.
n. La Princesse Ghika, plaquette.
o. Béla de Lukaos, ministre hongrois, plaquette.
p. H. de Miklos, anc. sous-secrétaire d'Etat hongrois, plaquette.
q. A. de Navay, conseiller royal hongrois, méd. 50 mill.

Sporting Medals : —
a. Automobile Club de Hongrie, plaquette. Médailles du Concours Hippique de Spa de 1905 à 1910.
b. Meeting d'aviation à Spa 1909.

Insignia : —
a. Congrès des Hôteliers à Rome.
b. Congrès de Laiterie à Budapest.
c. Congrès de Médecine à Budapest.
d. Concours de chapeaux à Spa.

Medals and Plaquettes by Tony Szirmai executed in 1911 : —
a. Plaquette Princesse Marie de Roumanie.
b. Plaquette Participation de Tunisie, Exposition Bruxelles 1910.
c. Plaquette du Duc de Saxe-Meiningen.
d. Plaquette et Médaille du Prince Royal de Roumanie.
e. Plaquette du Port de Constantza, Inauguration.
f. Médaille de M. Raynaud, Ministre d'agriculture de France.
g. Plaquette du couronnement de S. M. George V. de Grande-Bretagne.
h. Médaille du Prince Karl de Hohenzollern.
i. Plaquette de M. A. Saligny, Président de l'Académie roumaine.
j. Médaille d'Entrevue de L.L. Majestés les Rois de Roumanie et Belgique.
k. Voyage de S. M. le Roi Albert de Belgique en Roumanie; méd. 60 mill.
l. Médaille en Souvenir de l'Inauguration du monument de Dom Pedro II du Brésil à Pétropolis.
m. Médaille du Baron de Macahubas, homme d'État Brésilien, 55 mill.
n. Inauguration du Monument de M. P. Ferreira Lage, fondateur de la Ville Iniz da Fora en Brésil, méd. 65 mill.
o. Plaquette de l'inauguration du Port de Monaco.
p. Plaquette du Rallye Automobile 1911-12 à Monaco.
q. Médaille pour l'inauguration du monument d'Edouard VII, roi d'Angleterre à Cannes (France).
r. Conférence Maritime Internationale, Paris, octobre 1911.
s. Conférence Interparlementaire, Paris, 1911.

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Constantin Alessandrescu.

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Important selections of medals by M. Szirmai are found in the Hungarian National Museum, Budapest; Fine Arts Museum, Budapest; Imperial Medal Cabinet, Vienna; City Museum, Vienna; Gratz Museum; Germanic Museum at Nuremberg; Royal Cabinet, Stuttgart; Kaiser Friedrich Museum, Berlin; Medal Cabinets of Karlsruhe, Gotha, Brunswick, Dresden, Leipzig, Hamburg, Sigmaringen; Royal Cabinets at Brussels and The Hague; Tayler Museum, Haarlem; British Museum, London; Royal Museum, Copenhagen; Museums at Bergen, Christinia, Stockholm; Ermitage, St. Petersburg; Imperial Museum, Constantinople; Museums at Sofia, Bucarest, Belgrade, Athens, Brera at Milan; Lisbon, and Madrid; Collection of H. M. the King of Italy; Mint at Philadelphia; U. S. A.; Montreal Museum, Canada; Cabinets of Rio de Janeiro, Buenos Ayres, Montevideo; Museum at Tokio, etc. In Paris specimens of the artist's work are to be seen in Musée du Luxembourg; Musée des arts décoratifs; Cabinet des Médailles à la Bibliothèque Nationale; Musée de la Ville de Paris (Petit Palais).

M. Szirmaï is exhibiting every year at the Salon des Artistes français.

Among the principal publications which have repeatedly mentioned the artist's work we find : The Studio; Revue de numismatique belge ; Revue de l'art ancien et moderne (Babelon); Mittheilungen der Oester. Gesellschaft der Münzfreunde; Berliner Münzblätter ; Bolletino of Milan (Ricci); Numizmatikai Közlöny, etc. and numerous illustrated periodicals.

At the Salon International de la Médaille contemporaine held at Brussels in connection with the Universal Exhibition 1910, M. Szirmai had a very fine exhibit of 95 of his principal medals and plaquettes.

M. Szirmai cannot be said to follow any popular leader. His works betray a marked personality which dominates the whole of his effort, and is manifest in every one of his productions. During the last few years, he has occupied himself almost exclusively with medallic art, which allows him full scope for the exercise of his ingenuity as a designer and a craftsman, and in which his distinctive capacities can be applied to very definite advantage.

Bibliography. — *Catalogues du Salon*, 1895-1910. — Dr J. H. de Dompierre de Chaufepié, *Les Médailles et Plaquettes modernes*, etc. — *Information kindly supplied by the artist.*

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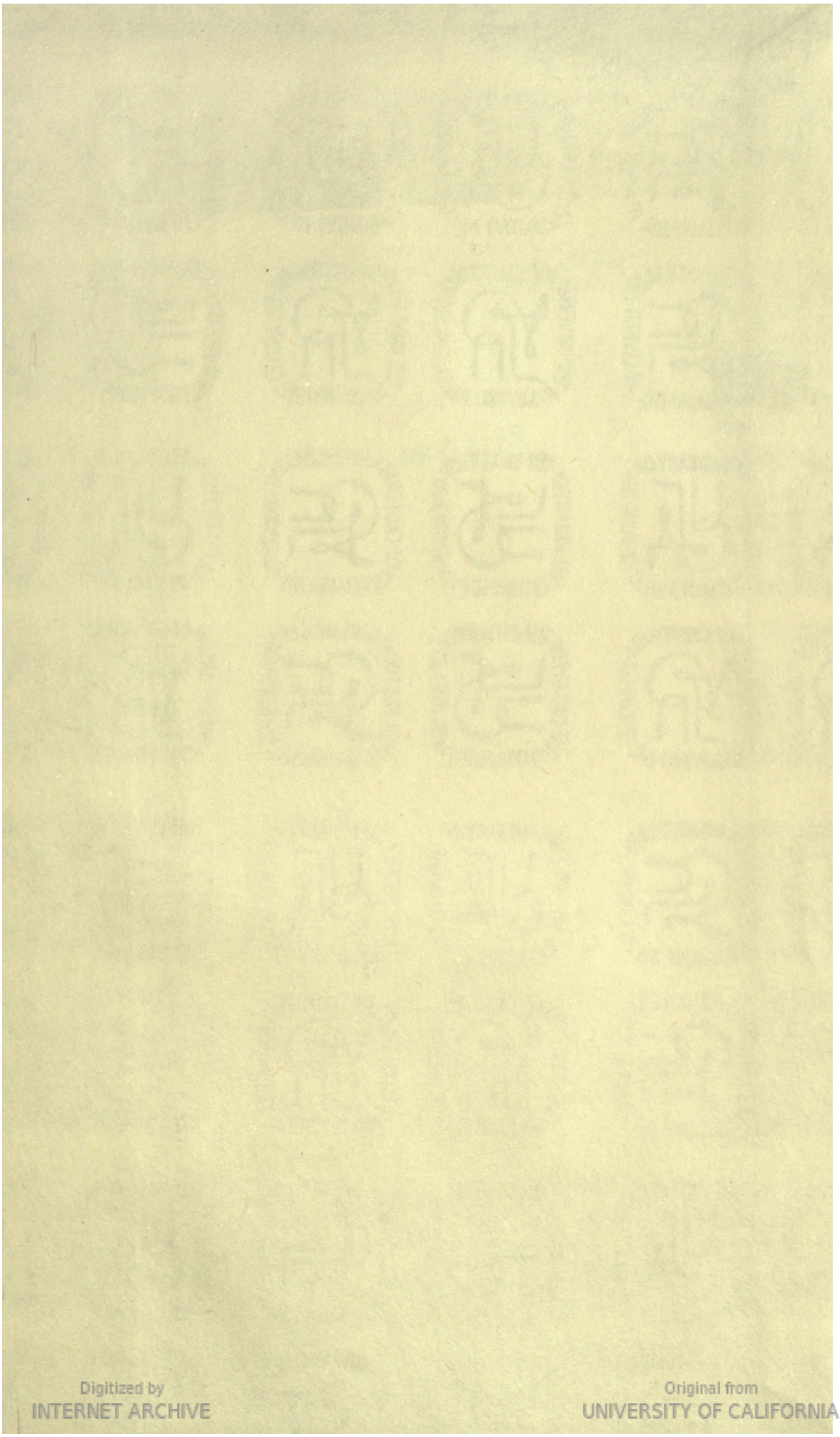
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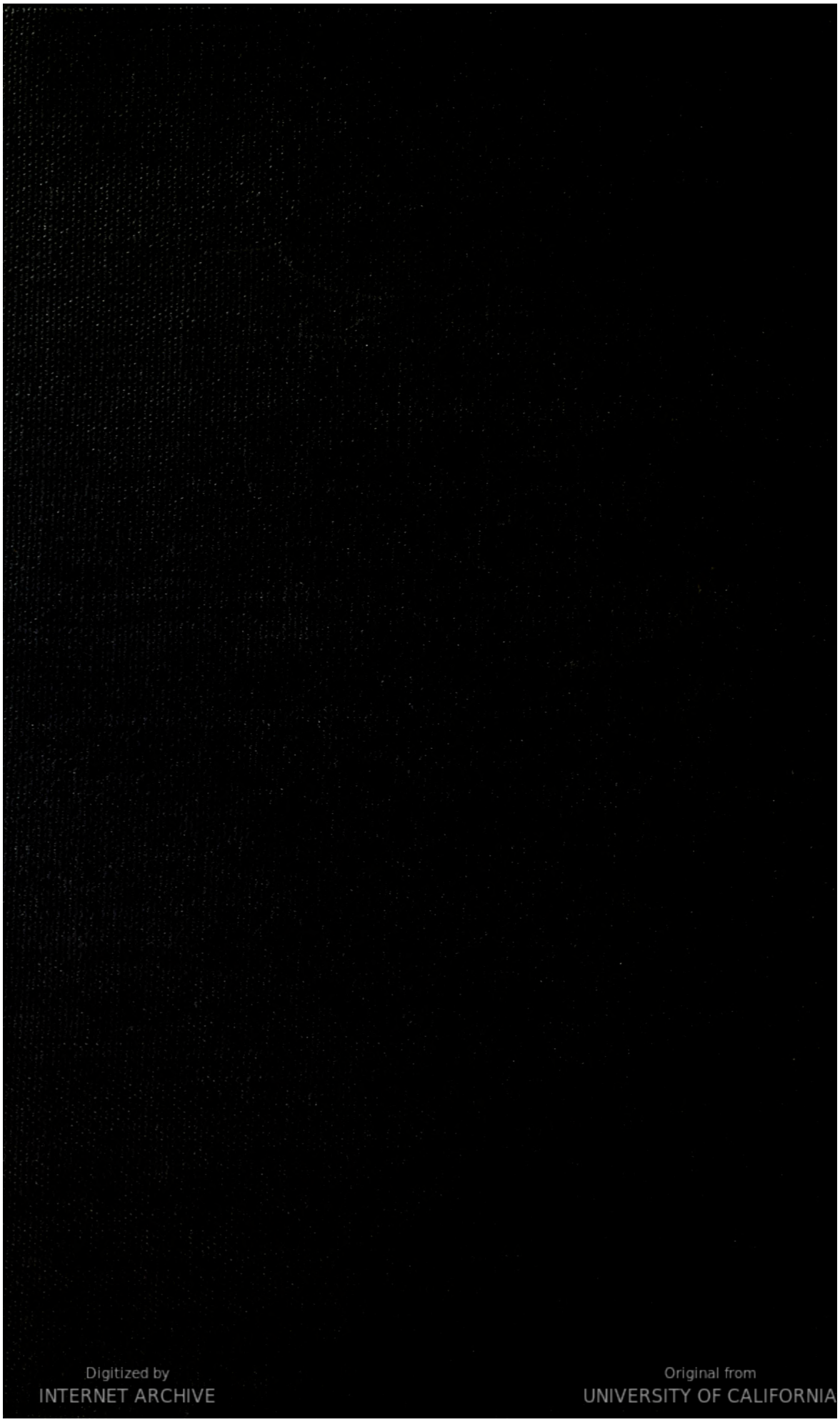


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